



TORONTO CONSERVATORY *of* MUSIC

A.S.Vogt. Mus.Doc.
Musical Director.

YEAR-BOOK
1920-21.



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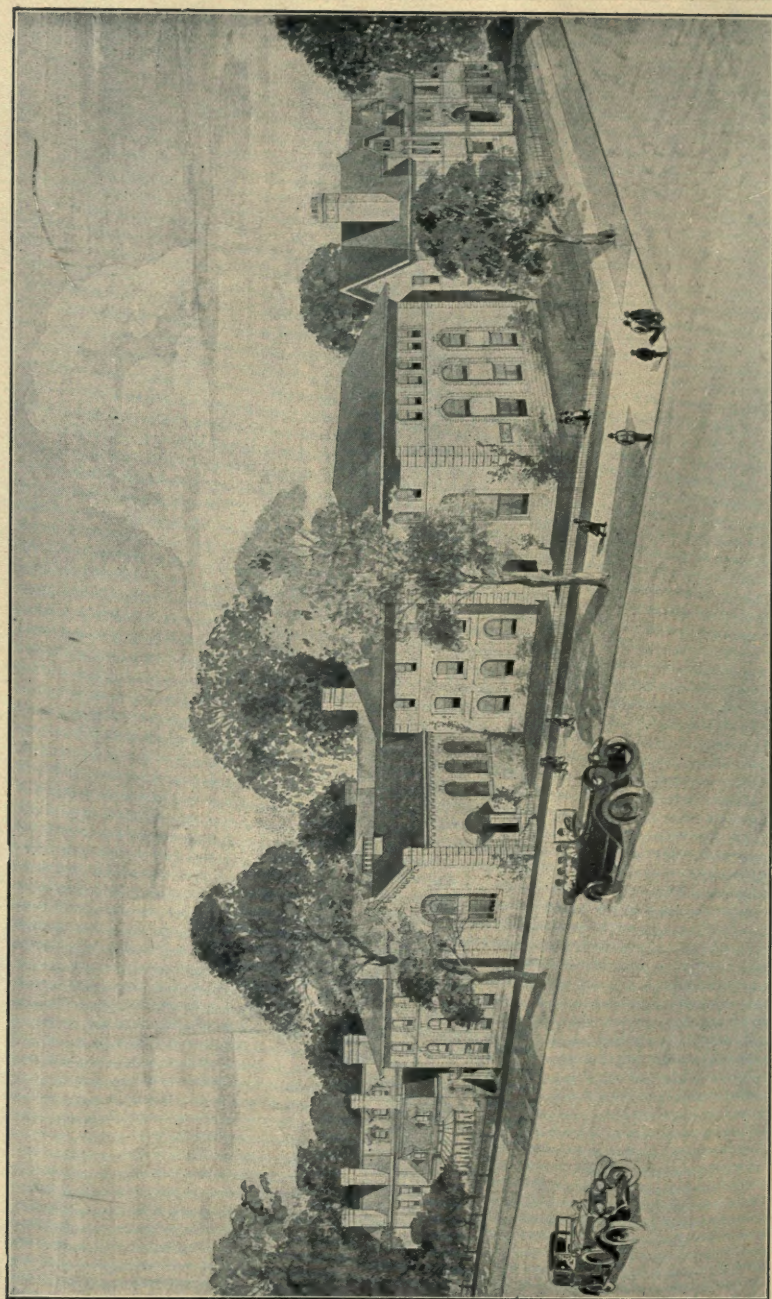
Anglo-Canadian Music Co.

144 VICTORIA ST. - - TORONTO

Toronto Conservatory of Music

Thirty-fourth
Year Book

Toronto, 1920-1921



THE TORONTO CONSERVATORY OF MUSIC
Main Building

Residence

Annex

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The Toronto Conservatory of Music

CALENDAR 1920-21

SEPT., 1920

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FALL TERM, 1920

Opens Wednesday, September 1st,
and closes Tuesday, November 9th.

Thanksgiving Day will be a holiday.
Lessons falling on that day will be made
up at the mutual convenience of teacher
and pupil.

OCTOBER

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FEBRUARY, 1921

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MAY

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JUNE

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WINTER TERM, 1920-21

Opens Wednesday, November 10th,
and closes Saturday, January 29th.

Christmas vacation commences
Wednesday, December 22nd, and classes
re-open Monday, January 3rd.

EXAMINATIONS

The dates, January 31st, February
1st and 2nd have been set apart exclusive-
ly for examination purposes; no lessons
will be given on these dates. Appli-
cations must reach the Registrar not
later than January 8th.

SPRING TERM, 1921

Opens Thursday, February 3rd, and
closes Saturday, April 16th.

Easter vacation includes Good Fri-
day, March 25th; Saturday, March 26th,
and Monday, March 28th.

SUMMER TERM, 1921

Opens Monday, April 18th, and
closes Thursday, June 30th.

EXAMINATIONS

The dates, June 20th, 21st, 22nd and
23rd, have been set apart exclusively for
examination purposes; no lessons will
be given on these dates. Additional
examination days will be allotted as
may be required. Applications must
reach the Registrar not later than May
14th.

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 ALLEN, JESSIE M.—Piano.
 ALLEN, VERA KNOX, L.T.C.M.—Piano.
 ANDERSON, JESSIE I., L.T.C.M.—Piano.
 ATKINSON, G. D.—Piano and Organ.
 BAGGS, EDNA V.—Piano.
 BAKER, DALTON—Voice.
 BAKER, EMILY M., A.T.C.M.—Piano.
 BAKER, EVA M., A.T.C.M.—Piano.
 BARR, HAZEL, A.T.C.M.—Piano.
 BARROW, B. H., Bandmaster, Queen's
 Own Rifles of Canada—Cornet, French
 Horn, and Scientific Development of the
 Lips, Lungs, and Tongue.
 BASS, ETHEL F., A.T.C.M.—Piano.
 BATES, MONA—Piano.
 BEGG, LILLIE C.—Piano and Myers'
 Music Method.
 BENFORD, DOROTHY—Piano.
 BENSON, VIOLA L.—Piano.
 BIRCH, LILLIAN H., A.T.C.M.—Piano.
 BLACHFORD, FRANK E.—Violin.
 BLACK, ELLA P., L.T.C.M.—Piano.
 BLANCHARD, RUTH B.—Piano.
 BLIGHT, ARTHUR—Voice.
 BONE, MADELINE—Piano.
 BROOME, EDWARD, Mus. Doc.—Voice
 and Organ.
 BROWN, MARION, L.T.C.M.—Piano.
 BRUSH, MARJORIE A.—Voice.
 BRUSH, OLIVE S., L.T.C.M.—Piano.
 BURFORD, PEARL—Piano.
 BUTLER, F. MYRNA, L.T.C.M.—Piano.
 CARMAN, B. HAYUNGA—Piano.
 CASSELS, ESTHER—Voice and Sight-
 Singing.
 CHADNEY, DORIS—Piano.
 COATSWORTH, VIDA S., L.T.C.M.—
 Piano.
 COCKBURN, ALMA, Mus. Bac., L.T.C.M.,
 L. Mus. (Tor.)—Piano.
 COCKBURN, FAIR—Piano.
 COLLETT, ETHEL M., L.T.C.M.—Voice.
 CONNOR, ANNIE M., F.T.C.M.—Piano.
 CONNOR, MARY G., F.T.C.M.—Violin.
 COOMBS, FRANCIS—Voice.
 COPELAND, RACHELLE, L.T.C.M.—
 Violin.
 COUTTS, G. J.—Piano, Organ, Voice.
 CRAIGIE, MRS. MARGUERITE HO-
 MUTH, L.T.C.M.—Voice.
 CRANE, ETHEL MAY, A.T.C.M.—Piano.
 CREIGHTON, JENNIE A., L.T.C.M.—
 Piano.
 CULLEY, H. T.—Flute.
 DAGGER, MILDRED—Piano.
 DALLYN, MARY, A.T.C.M.—Piano.
 DAVIDSON, ROY—Piano.
 DAVIS, LEXIE F., Mus. Bac., L.T.C.M.—
 Piano.
 DEAN, MARJORY, A.T.C.M.—Piano.
 DEETH, MAYBELLE F.—Piano.
 DENTON, JOY, L.T.C.M.—Voice.
 DICKSON, EDITH, F.T.C.M.—Organ.
 DINEEN, J.—Saxophone and Clarinet.
 DRUMMER, JESSIE E., A.T.C.M.—Piano.
 FARLEY, IVY F., A.T.C.M.—Piano and
 Myers' Music Method.
 FEATHERSTONE, BEATRICE—Piano.
 FERGUSON, ELMA, L.T.C.M.—Piano.
 FILLION, FERDINAND—Violin.
 FILLION, MADAME FERN GOLTRE—
 Voice.
 FOLLETT, DOROTHY W., A.T.C.M.—
 Piano and Myers' Music Method.
 FORSTER, VELMA—Piano.
 FRANCIS, W.—Guitar, Mandolin, Banjo.
 FRANCKE, EDNA—Piano.
 FRENCH, G. WINIFRED—Piano.
 FRICKER, Herbert A., M.A., Mus. Bac.,
 Dunelm, F.R.C.O.—Organ.
 GALLOWAY, JAMES, A.R.C.O. (London)
 —Piano, Voice, Organ.
 GAMBLE, BERTHA G.—Piano.
 GEARING, LAURA M.—Piano and Myers'
 Music Method.
 GOLDING, MRS. W. D.—Voice.
 GOODMAN, EVA M., L.T.C.M.—Piano
 and Organ.
 GOODWIN, F. E.—Voice.
 GREENE, BEATRICE R.—Piano.
 GROVE, MARGARET R.—Piano.
 HALL, HELEN M.—Voice.
 HARRISON, MRS. FLORENCE M.,
 A.T.C. Lon.—Piano.
 HARRISON, J. W. F.—Piano and Organ.
 HEBNER, DOROTHY M.—Piano.
 HENDERSON, A. MABEL—Voice.
 HENDERSON, JESSIE, L.T.C.M.—Piano.
 HERALD, DONALD, L.T.C.M.—Piano.
 HEWLETT, W. H.—Piano and Organ.
 HILL, JESSIE T., A.T.C.M.—Piano.
 HILLS, DORA, A.T.C.M.—Piano.
 HOLMES, HELENA—Piano.
 HOPKINS, MRS. E. J.—Piano and Voice.
 HOSKIN, E. LOUISE—Piano.
 HUGHES, EVA I., A.T.C.M.—Piano and
 Myers' Music Method.
 HUNTER, CARL H.—Voice and Piano.
 HURRY, BEATRICE C., A.T.C.M.—Violin,
 Voice, and Sight-singing.
 JEUNEHOTE, MLE. JEANNE—Conver-
 sation French, Spanish, Italian; and
 German for Singing.
 JOHNSON, ANNIE, L.T.C.M.—Theory.
 JONES, UDELLA M.—Mandolin and Gui-
 tar.
 KEELER, VIOLET E.—Piano.
 KIHLL, VIGGO—Piano.
 KIMBER, ALICE M., A.T.C.M.—Piano.
 KNAGGS, MILDRED—Piano.
 KNIGHT, EVA., L.T.C.M.—Piano and
 Voice.
 LAIRD, MRS. ANNIE HALLWORTH,
 L.T.C.M.—Voice.
 LANG, M. JEAN—Piano.
 LAWSON, LILY, A.T.C.M.—Piano and
 Myers' Music Method.
 LIDDLE, G. F.—Piano and Organ.
 LUCAS, MAE A., A.T.C.M.—Piano.
 MACDONALD, LUCY V., A.T.C.M.—
 Piano.
 MACKINNON, MARY M.—Piano and
 Organ.
 MACTAVISH, SADIE A., L.T.C.M.—Voice
 and Sight-Singing.
 McFADDEN, EVANGELINE V., A.T.C.M.
 —Piano.
 McHARDY-SMITH, MRS. NELLO.—Piano.
 McKNIGHT, LILY—Piano.
 McLEAN, MABEL G., A.T.C.M.—Piano.
 McNALLY, W. J.—Piano and Organ.
 MARTIN, CONSTANCE A. D., L.T.C.M.
 —Piano.

MARTIN, HELEN R.—Voice.
 MARWOOD, AMY—Piano.
 MONTGOMERY, MRS. A.—Piano.
 MORTIMER, AUDREY, A.T.C.M.—Piano.
 MYERS, EDITH, L.T.C.M.—Piano and
 Myers' Music Method.
 NEWMAN, LAURA—Piano.
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 OLIVER, F. ARTHUR, L.T.C.M.—Piano
 and Organ.
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 PHILLIPS, EVELYNE E., L.T.C.M.—
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 Voice and Sight-Singing.
 RICHARDSON, ADA, L.T.C.M.—Voice.
 RICHER, LEONARD—Violin and Viola.
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 Piano and Myers' Music Method.
 SCHIFF, MADELINE, L.T.C.M.—Piano.
 SEITZ, ERNEST—Piano.
 SELDON, E. GERTRUDE, B.A., L.T.C.M.
 —Voice and Sight-Singing.
 SHAVER, DOROTHY B., L.T.C.M.—
 Voice.
 SHEPHERD, H. ETHEL—Voice.
 SHERRING, EDNA S.—Piano.
 SHERRIS, MARLEY—Voice.
 SINCLAIR, HAZEL, A.T.C.M.—Piano.
 SLATER, DAVID DICK, A.R.C.M., Lon-
 don, Eng.—Voice and the Art of Accom-
 panying.
 SMART, MARY HEWITT—Voice.
 SMITH, MRS. LEO, L.T.C.M.—Violin.
 SMITH, LEO, Mus.Bac., University of
 Manchester—Violoncello and Theory.
 SMITH, MARIE—Violin.
 STALKER, WINNIFRED, L.T.C.M.—
 Piano.
 STEVENSON, M. M.—Voice.
 THOMAS, MRS. WINIFRED HENDER-
 SON—Voice.
 THORBURN, MARY M.—Piano.
 TIPP, ALMA FLORENCE, L.T.C.M.—
 Piano.
 TOBEY, ELEANOR C., Mus.Bac.,
 A.T.C.M.—Theory.
 TOLHURST, FRANCES E.—Expression.
 TUCKER, NORA M., A.T.C.M.—Piano and
 Organ.
 TURNER, FLORENCE M. C.—Piano.
 TOMLINS, MRS. A. F.—Violin.
 WALKER, ELIZABETH L., L.T.C.M.—
 Voice.
 WALLACE, ELLA—Piano.
 WALLACE, LOTTIE FRANCIS—Piano.
 WATKINS, OLIVE E. M., A.T.C.M.—
 Sight-Singing.
 WATT, ARABELLE LETITIA—Piano.
 WATTS, HAZEL M.—Piano.
 WELLS, PAUL—Piano.
 WESTMAN, LOUISE—Piano.
 WHETHAM, KATHERINE—Piano and
 Organ.
 WHITE, IRENE, Mus.Bac., A.T.C.M.—
 Piano and Organ.
 WHYTE, RUBIE A., A.T.C.M.—Piano.
 WICKSON, CARLOTTA, A.T.C.M.—Piano
 and Organ.
 WIDNER, MARY B.—Piano.
 WIDNER, REVA L.—Piano and Myers'
 Music Method.
 WILKS, R. F. (Certificate in Acoustics,
 University of Toronto)—Piano Tuning.
 WILL, MABEL B., L.T.C.M.—Piano.
 WILLAN, AILEEN—Piano.
 WILLAN, HEALEY, Mus.Doc., F.R.C.O
 —Organ, Theory, and Composition.
 WILLCOCKS, LILLIAN E., L.T.C.M.—
 Piano and Voice.
 WILLIS, JEAN V.—Piano.
 WILSON, HELEN R., L.T.C.M.—Piano
 and Organ.
 WINTER, ELSALEEN—Piano.
 WINTER, HAZEL—Piano.
 WITHERIL, CHARLOTTE M., A.T.C.M.
 —Piano.
 WRATHALL, ELSIE—Piano.
 WRIGHT, MYRTLE, L.T.C.M.—Piano.
 ZIEGLER, G. H., L.T.C.M.—Piano and
 Organ.



MUSICAL DIRECTOR'S STUDIO

Toronto Conservatory of Music

History, Objects, Etc.

THE TORONTO CONSERVATORY OF MUSIC, founded by the late Dr. Edward Fisher in 1886 and opened to the public in September, 1887, may justly claim the honor of being the pioneer institution of its kind in the Dominion of Canada. The name "Conservatory" had been used by several institutions prior to 1886. These, however, possessed none of the distinctive features of a genuine *Conservatory of Music* in the sense in which that term is understood in the art centres of older countries.

The objects of the Conservatory, as stated in its charter, are manifold, but of chief public interest are the following:—

To furnish instruction in all branches of the Art and Science of Music, Voice Culture, and Expression, and to furnish instruction in such other subjects as may be considered necessary for the fullest development of the students' mental and physical faculties preparatory to their pursuing music as a profession, with full power to acquire and hold by lease, purchase, or otherwise all lands, buildings, real and personal property, instruments and appliances, patents, systems, licenses, rights or privileges necessary for the thorough equipment and maintenance of a Conservatory of Music, or beneficial directly or indirectly thereto; to furnish board and lodging for teachers, students, and other persons in any way connected with the said Conservatory of Music, and to exercise all such powers as may be calculated to advance musical culture and application.

Since its establishment, the Toronto Conservatory of Music, which has become the largest school of music in the Empire, has occupied a pre-eminent position in Canada, consistently maintaining an unrivalled standard as regards the distinction of its faculty, its artistic results and the unique completeness of its general equipment.

The buildings of the Conservatory, together with their splendid situation, at the corner of College Street and University Avenue, compare favorably with some of the most famous institutions of the kind either in America or Europe. Originally located at the south-east corner of Yonge Street and Wilton Avenue, the remarkable growth of the institution led, in 1897, to the purchase of the present site and the erection of appropriate buildings. Extensive additions have been made from time to time, including the establishment of the commodious women's residence to the south of the main buildings.

The Conservatory Music Hall, with seating capacity of over five hundred, is architecturally one of the most elegant and acoustically one of the most satisfactory halls in Canada for chamber music and other recitals. In it is installed the Conservatory's splendid three-manual concert organ, one of the finest existing examples of the well-known firm of Casavant Freres, St. Hyacinthe, Quebec.

Several excellent modern two-manual practice organs are installed in special practice rooms, and as regards the exceptional facilities existing in this respect, as in others, the institution stands pre-eminent in Canada, and amply fulfils all the requirements of a music school of the first rank.

The favorable location of the Conservatory has contributed much to its attractiveness. Situated near the centre of the city's population, in close proximity to the great cluster of educational and public buildings which are grouped around Queen's Park, including the University of Toronto and the Ontario Parliament Buildings, the Conservatory's surroundings are at once unique and impressive.

The record of the Conservatory, during the thirty-four years of its existence, has been one of consistent development. Its actual average enrolment during recent seasons has exceeded four thousand pupils. In order to meet the constantly increasing registration of pupils from all parts of the Dominion and many States of the neighboring Republic, as well as from the West Indies and Newfoundland, further important additions to the buildings of the Conservatory were begun in the spring of 1914. These were completed in December, 1915. Sixteen new and handsome modern class rooms and a splendidly appointed recital hall were thus added to the Conservatory's already exceptional equipment. Plans are now being prepared for comprehensive additions to the Conservatory's Women's Residence.

The Conservatory Faculty is of unusual strength and influence, including many brilliant native-born artists as well as others of high rank who have been attracted to the Conservatory from Great Britain, Continental Europe and the United States, constituting a teaching personnel of rare distinction and efficiency, and obviating the necessity of students going abroad in order to complete their musical education.

On May 31st, 1913, the Conservatory suffered the loss, through death, of Dr. Edward Fisher, the institution's founder, who for twenty-six years had guided the artistic activities of the important school of music which he had called into existence. The high standing of the Conservatory, its student enrolment of over two thousand, at the time of Dr. Fisher's death, the quality of its work, and the

contribution it has made to the musical life of Canada constitute it a lasting memorial to its founder, who was also for so long a period its administrator.

The Board of Governors of the Conservatory, on June 6th, 1913, appointed Dr. A. S. Vogt to the important position of Musical Director of the Conservatory rendered vacant through Dr. Fisher's death. Dr. Vogt, who was for twenty-one years connected with the piano faculty of the Conservatory, and was closely associated with Dr. Fisher in the various artistic activities of the institution, is also well known throughout Canada and the United States as founder and, until 1917, conductor of the Toronto Mendelssohn Choir.

Advantages of Conservatory Instruction

The advantages of Conservatory over private instruction are numerous and varied. The genuine Conservatory of Music stands in much the same relation to the private teacher as the University does to the private tutor. Exceptional circumstances render it desirable at times to employ private instructors, whether in music or other branches of learning, but such exceptions only serve to emphasize the need of institutions carefully organized to guard the interests and meet the needs of the large majority of students.

Unfortunately, under existing conditions, even in the older countries of Europe, the music profession embraces many incompetent teachers, no one being debarred from entering it, whether properly qualified or not. It therefore rests with each individual, when seeking the services of a private teacher, to judge as best he may of that person's fitness for his vocation.

A Conservatory of Music worthy of its title presents no such uncertainty to the mind of the pupil. Again, the stimulating atmosphere of a large music school is in itself a distinct advantage to the student. Narrowness and one-sidedness of culture are always to be guarded against by the music student of high aims, and no better safeguard from these faults can be found than in the broadening and inspiring influences of a comprehensive and progressive Conservatory of Music.

The Class System, in which pupils are arranged in graded classes, is available in all branches for such as desire it. Students of the Conservatory may take individual lessons either once, twice, or oftener each week, the lesson consisting of thirty, forty-five or sixty minutes in length, as may be desired, the tuition fees being proportioned to the length of the lesson.

In the study of music, theory and practice should always go hand-in-hand. While it is possible to obtain excellent results from

private teachers, provided the best are selected, yet the Conservatory, with its carefully chosen specialists in every department, is best designed to give the student a full equipment as a musician, and send him forth into the world thoroughly prepared to do his best work as an artist, whether it be in the capacity of a teacher or performer.

Toronto as a Musical Centre

The remarkable development of the Conservatory as an outstanding factor in the musical educational life of Canada is due in large measure to the unique and complete character of the institution's general equipment combined with a faculty of international reputation—unquestionably the strongest in the Dominion. Of great importance to the music student, however, is the matter of his musical environment, quite apart from the pedagogical routine and artistic life of even the most splendidly appointed school of music.

As a musical and educational centre, generally, Toronto offers attractions and affords opportunities not to be found to the same degree in any other Canadian city. Frequent recitals by artists resident in Toronto, concerts by prominent local organizations, with performances at intervals by the greatest European and American singers and instrumental virtuosi, orchestras, chamber music societies and operatic companies are amongst the many factors entering into Toronto's average musical season. The student is enabled to keep in touch with international musical effort of a varied and advanced character, conditions which cannot fail to broaden his musical outlook and to exert a potent influence on his musical taste and general artistic growth.

Departments of Instruction

The following list of Departments of Instruction, each having a definite field of work, and presenting such distinctive characteristics as to give it the importance of a separate school, indicates the comprehensive character of the institution's activities:—

SCHOOL FOR THE PIANOFORTE.

“ THE VOICE.

“ THE ORGAN.

“ THE VIOLIN AND OTHER STRINGED INSTRUMENTS.

SCHOOL FOR THEORY, INCLUDING HARMONY, COUNTERPOINT, COMPOSITION, ORCHESTRATION, MUSICAL HISTORY AND ACOUSTICS.

“ ORCHESTRAL AND BAND INSTRUMENTS, AND ORCHESTRAL PLAYING.

“ EXPRESSION—Reading, Oratory, Physical Culture, etc.
—(See pages 67, 68).

“ LANGUAGES (Italian, French, Spanish and German).

“ PIANO TUNING.

“ KINDERGARTEN MUSIC METHOD.

FREE ADVANTAGES

Theory, Sight Singing, Lectures, Orchestral Practice

Students of the Conservatory have, in addition to their regular lessons, certain specific FREE ADVANTAGES. Among these are included Elementary Classes in THEORY. This course may be taken by all Conservatory students pursuing one or more principal studies. An attractive form of teaching the rudiments of music has been adopted by the Conservatory, which renders the study of musical theory more practical and interesting than by the usual methods. No student should neglect the privilege of attending these classes. The free elementary classes referred to commence in the first week of October and February. Free Orchestral Practice is available for the more advanced pupils. (See pages 46 and 47). Also LECTURES, accessible gratuitously to all Conservatory students, are at intervals given on such subjects as *Musical History and Biography, Aesthetics of Music, Psychology, Musical Pedagogy, Analysis of Classical Works, Acoustics, Anatomy and Hygiene of the Vocal Organs, Health Principles*, and other relevant subjects. Such lectures form an intellectual background of great value to all who wish to acquire, with their practical studies, an intelligent and comprehensive view of musical art.

Free and partial scholarships are annually awarded to students in each of the leading departments, thus oftentimes facilitating the completion of courses of study which it otherwise would be difficult to accomplish.

Concerts and Recitals

In addition to the other means of culture gratuitously afforded by the Conservatory, numerous concerts and recitals are held, at

which the most important works of the great masters, consisting of sonatas, concertos, etc., for the pianoforte, and for pianoforte and violin, string and piano trios, quartettes and quintettes, songs, oratorio and operatic selections, etc., are performed by students and professional musicians. Occasionally, also, Artist's Recitals are given by members of the Faculty and by visiting musicians. Besides these more important occasions, frequent recitals are given, in which Conservatory pupils of all grades, excepting the most elementary, are from time to time permitted to take part. These exercises are of great advantage to pupils, stimulating them to increased exertion in their own studies, and furnishing opportunities for the development of their powers and the acquirement of the confidence necessary to a creditable performance in the presence of an audience.

Invitation cards or programmes which are issued by the Conservatory in connection with the majority of Conservatory Concerts and Recitals may be obtained by pupils on application at the Conservatory Office. For the best visiting and local concert attractions arrangements are frequently made whereby pupils of the Conservatory are enabled to obtain tickets at much reduced prices.

Libraries

The Conservatory Reference Library has grown to such proportions as to make it an important feature in the equipment of the institution. The student here has ready access to the best works extant on music, the catalogue embracing the highest authorities on Musical History, Biography, Theory, Technique of the Art in its various sub-divisions, Aesthetics, Pedagogics, etc., besides an extensive collection of opera, orchestra and oratorio scores, standard piano classics, chamber music, and other valuable works. Students have free and unrestricted use of the library during all hours when the Conservatory is open. The leading Canadian, English and American musical journals are kept on file in the reception room for the use of students.

Conservatory students also have access to the University Library and Reading Room, which is situated only five minutes' walk distant, on payment of the usual Students' Library Fees; and also, of course, to the new Free Public Library, situated on College Street, only two blocks west of the Conservatory.

Examinations, Certificates, Diplomas, Etc.

The Toronto Conservatory of Music affords every facility for the acquirement of a complete musical education, beginning with the Kindergarten and ending only with the fullest development of each

individual's talents and capabilities. Its aim is to furnish not only elementary instruction in the best and most thorough manner possible, and at the lowest practicable cost to the student, but also, through its most eminent teachers, to enable students possessing the requisite talent and application to fit themselves for professional careers in any chosen department of musical activity.

Examinations are held in the Conservatory in all departments twice during each academic year—the date of the first being at the end of the Winter Term, about February 1st; that of the second near the end of the Summer Term, about June 15th-25th.

The Conservatory's Local Examinations, held at the Conservatory or elsewhere, are open to all candidates who may present themselves, whether Conservatory students or not, on payment of fees, and on complying with the prescribed rules and regulations. Examinations are not compulsory except for the obtaining of certificates and diplomas. Full particulars regarding the Conservatory's Local Centre and School Examinations are set forth in the special Annual Syllabus outlining the requirements of those examinations.

The Musical Director will be pleased to make appointments for consultation with any persons, whether students of the Conservatory or not, who may desire advice or information concerning their studies or student requirements.

Certificates

Certificates, indicating that certain standards have been reached in the Conservatory's Local Centre or School Examinations, are awarded to candidates passing the various Introductory, Elementary, Primary, Junior and Intermediate Examinations, the Instrumental and Singing Certificates being granted only after candidates have passed the Theory Examinations connected with and prescribed for each subject and grade, as set forth in the Annual Syllabus. Several of the lower grades, however, require no Theory. The Conservatory standards of marking in all Examinations are as follows: "PASS," 60 to 69 marks, inclusive; "HONORS," 70 to 79 marks, inclusive, and "FIRST CLASS HONORS," 80 to 100 marks.

Note.—Candidates may, if so desired, proceed at once to any of the various higher grades of the Conservatory's Examinations for which they may be prepared without first taking Examinations of the lower grades.

Graduation Diplomas (L.T.C.M.)

Diplomas are awarded to candidates passing the Graduating Examinations in any of the following departments, namely: Piano-forte, Voice, Organ, Musical Theory, Violin and Violoncello.

These Examinations are open only to students who have pursued

their studies in the Conservatory for a period of at least one academic year.

Candidates may proceed at once to the Graduation Examination without taking the lower examinations.

Diplomas for graduation in instrumental or vocal music are awarded only after candidates have passed certain Theory Examinations as prescribed in the graduation requirements. Candidates for the Vocal graduating examinations are also required to qualify for the Primary Pianoforte Certificate before a Diploma is awarded. Attendance at the special annual courses of Conservatory lectures, to be duly announced from time to time, will also be obligatory on candidates for the Licentiate Diploma.

SPECIAL NOTE.—Candidates are not entitled to announce themselves as graduates, nor to style themselves Licentiates of the Toronto Conservatory of Music (L.T.C.M.), who have not completed all prescribed requirements, theoretical and practical, and who have not been awarded Diplomas.

Graduation Examination for Diploma of Licentiateship (L.T.C.M.)

Important changes were adopted by the Conservatory in 1914 in connection with its Graduation (Artists' Course) Examinations, a marked advance in the already high graduating standard having been decided upon. Successful candidates in these Examinations will hereafter be entitled to style themselves Licentiates of the Toronto Conservatory of Music (L.T.C.M.). Before being awarded Diplomas all Graduates will be required to take part in a public recital, and to provide at least one-half of the programme of such recital. Candidates for graduation in Literature and Expression are referred to pages 67, 68, for details covering the courses of study prescribed in this department.

Teacher's Course (A.T.C.M.)

An important departure was also instituted by the Conservatory in 1914, designed to meet the requirements of students pursuing their studies beyond the standards prescribed in connection with the Examinations of the Intermediate Grades, and who may desire to develop a higher order of proficiency as solo performers, combined with advanced practical knowledge of modern pedagogical methods qualifying them as teachers in their respective branches of study. These Examinations for the newly established Associateship Diplomas will be open to Conservatory students as well as to candidates entering at any of the Conservatory's Local Centres.

Full details of the practical requirements in connection with the Associateship Examinations are set forth in the special Annual

Syllabus issued in connection with the requirements of the Conservatory's Local Centre and School Examinations. Diplomas entitling successful instrumental and vocal candidates for the Associateship Examinations to style themselves Associates of the Toronto Conservatory of Music, and to use the letters A.T.C.M., as indicating the same, will be awarded to candidates holding the necessary Theory Certificates as outlined in the Annual Syllabus.

Candidates for the Vocal Associateship Examinations will also require to qualify for the Junior Pianoforte Certificate before a Diploma is awarded.

Local Centre, including Associateship (A.T.C.M.) Examinations

The requirements for the various Local Centre Grades—Introductory, Elementary, Primary, Junior and Intermediate—and for the Associateship (Teacher's Course) Examination (A.T.C.M.) are set forth in the ANNUAL SYLLABUS, copies of which may be had on application to the Registrar. The Syllabus also contains full particulars regarding the special School Examinations instituted in 1918.

Deportment

The Conservatory attaches special importance to the development of appropriate concert and drawing room deportment on the part of graduates in the institution's Artists' Course (L.T.C.M.). It has, therefore, been decided to prescribe for graduates, a course of twelve lessons in Deportment at the Margaret Eaton School of Literature and Expression, which institution has taken over the work of the Department of Expression of the Conservatory. Candidates for the Licentiate Diploma of the Conservatory will require to present the Certificate of the Margaret Eaton School of Literature and Expression, testifying that the prescribed course in Deportment has been completed, before a Diploma is awarded. Lessons in Deportment will be taught in classes, the fee being \$10.00 for the course.

Particulars regarding the merging of the Conservatory School of Expression into that of the Margaret Eaton School of Literature and Expression are fully outlined on pages 67 and 68.

Special Certificates

No letters of recommendation or testimonials other than the Certificates or Diplomas of the Conservatory will be given to pupils of the institution. Following the plan of some of the leading European institutions, however, undergraduates who have been in attendance for at least two years and who have shown talent and

application in special work under some of the leading teachers of the Conservatory, will be entitled to receive a Directorial Certificate, testifying to their professional standing, recording such examinations as they may have passed, and detailing the artistic work actually covered by them during their student period. The fee for this special Certificate is \$10.00.

Pianoforte Department

The success attending the Toronto Conservatory Piano School has been conspicuous throughout its history. A number of the leading members of the Piano Faculty have been trained in the best schools or by the most eminent private teachers of the foremost art centres of Europe. Many of the Conservatory's Piano graduates and undergraduates are filling important positions throughout Canada and elsewhere, while its piano students at present in attendance are numbered by many hundreds. The teachers in the Introductory, Elementary, Primary and Junior grades of this department have been carefully chosen, and are admirably equipped for the important work of laying a proper foundation for the studies of every Conservatory pupil, at whatever age he or she may enter the institution. Owing to the thoroughness of the training imparted younger students, they are not, at later periods, likely to be subjected to the discouraging experiences so common, of having to undo their previous work and lay an entirely new foundation for their playing.

While the standard classical composers are drawn upon for the greater part of the Piano curriculum, the more modern romantic school is by no means neglected. The Conservatory recognizes the fact that pianists of the present day must be versatile and many-sided in their artistic resources, and to this end the Piano course is planned from its most elementary stages upwards. Frequent Piano recitals are given both by members of the Faculty and students, the latter being thus enabled not only to cultivate their tastes by hearing best composers interpreted by competent artists, but to develop their own powers of performance to the fullest extent.

Younger students are encouraged to take part in the Primary and Junior Recitals as soon as they are properly grounded in the earlier requirements of touch, phrasing and musical interpretation.

Graduation Pianoforte Examination (L.T.C.M.)

Candidates must be prepared to play eight numbers chosen from the following list of compositions. In the choice of repertoire candidates are advised to include a liberal proportion of compositions from the works of such standard composers as Bach, Beethoven, Chopin, Schumann, Liszt, etc. One number must be prepared without teacher's assistance.

Note.—The editions indicated in connection with certain compositions on the list are given merely for the purpose of identification. Any standard edition will be accepted by the examiner.

The candidates' selections must include one complete Concerto for Piano and Orchestra, chosen from the following:—

- Mozart*—D Minor; A Major.
- Beethoven*—C Major; C Minor; G Major.
- Mendelssohn*—G Minor; G Major.
- Schumann*—A Minor.
- Liszt*—E \flat Major; A Major.
- Chopin*—E Minor; F Minor.
- Grieg*—A Minor.
- Saint-Saens*—G Minor; C Minor; F Major.
- Macdowell*—A Minor; D Minor.
- Bachmaninoff*—C Minor.
- Rubinstein*—D Minor.
- Tschaikowsky*—B \flat Minor.

One of the following works of chamber music will be accepted in place of any one specified graduating solo number:—

- Beethoven*—Trio in G Major, Op. 1, No. 2.
- Trio in E \flat , Op. 70, No. 2.
- Trio in B \flat , Op. 97.
- Kreutzer Sonata.
- Brahms*—Trio in C Minor.
- Dvorak*—Trio in B \flat , Op. 21.
- Mozart*—Trio in G Major.
- Mendelssohn*—Trio in D Minor.
- Schumann*—Quartette in E \flat .
- Saint-Saens*—Trio in F Major.

List of Graduating Compositions (L.T.C.M.)

- Bach, J. S.*—Chromatic Fantasie and Fugue.
 - Partita, No. 2 in C Minor.
 - No. 4 in D Major.
 - No. 6 in E Minor.
 - Toccat and Fugue in D Minor (Tausig's Transcription).
 - English Suites, Nos. 5, 6.
 - Prelude and Fugue in A Minor (Liszt's Transcription).
 - Passacaglia in C Minor (D'Albert's Transcription).
 - Well-Tempered Clavichord, Vol. I:—
 - Prelude and Fugue in C Sharp Major, No. 3.
 - Prelude and Fugue in A Minor, No. 20.
- Bach-Busoni*—Violin Chaconne, Transcription.
- Bach-Tausig*—Toccat and Fugue in D Minor.
- Beethoven, L. van*—Waldstein Sonata, Op. 53.
 - Sonata, Op. 2, No. 3.
 - Sonata, Op. 27, No. 1.
 - Sonata, Op. 31, No. 3.
 - Sonata Appassionata, Op. 57.
 - Sonata, Op. 101.
 - Sonata, Op. 109.
 - Thirty-two Variations.
- Brahms, Johannes*—Sonata in C Major, Op. 1.
 - Sonata in F \sharp Minor, Op. 2.

- Brahms, Johannes*—Variations, Op. 9.
Scherzo, Op. 4.
Variations and Fugue, Op. 24.
- Chopin, F.*—Sonata in B \flat Minor, Op. 35.
Sonata in B Minor, Op. 58.
Ballade in G Minor, Op. 23.
Polonaise in A \flat , Op. 53.
Etudes, Op. 10, Nos. 1, 2, 4; 9, 10, 11.
Etudes, Op. 25, Nos. 1, 6, 8; 3, 4, 5; 10, 11, 12.
Preludes, Op. 28, Nos. 16, 19 and 21.
Scherzo in B \flat Minor, Op. 31.
Scherzo in C \sharp Minor, Op. 39.
Ballade in F Minor, Op. 29.
- Czerny, C.*—Toccata, Op. 92 (Transcribed by Bischoff).
- Dvorak, Anton*—Slavische Tänze, Op. 46, Bk. I.
Slavische Tänze, Op. 46, Bk. II.
- Faure, G.*—Impromptu in F Minor.
- Grieg, Eduard*—Ballade in G Minor, Op. 24.
- Hinton, Arthur*—Six pieces for Pianoforte—A Summer Pilgrimage—(any three, including Romance and Scherzo (Fischer)).
- Liadoff, A.*—Etude in A \flat , Op. 5.
- Liszt, Franz*—Ballade in B Minor.
Polonaise in E.
Tarantella (Venezia e Napoli).
Rhapsodies Hongroise, Nos. 1; 2; 9; 12; 14; 15.
Legend, St. Francis Walking On the Waves.
Waldestrauschen } together.
Gnomensreigen }
- Macdowell, Edward A.*—Sonata (Tragica), No. 1, Op. 45 in G Minor.
Sonata (Keltic), No. 4, Op. 59 (Schmidt).
- Mendelssohn, F.*—Variations Serieuses, Op. 54.
Six Preludes and Fugues, Op. 35:—
No. 1 in E Minor; No. 5 in F Minor.
- Moszkowski, M.*—Etude, Op. 19, No. 3, and Etude, Op. 32, No. 2.
Two Concert Etudes, Op. 48 (either one).
- Moussorgsky, Modeste*—Tableaux d'une Exposition, série de dix pièces
(any seven numbers, including, however, numbers 1—with Promenade, 4, 6, 7, 9 and 10).
- Paderewski, I. J.*—Thème Varié, Op. 16, No. 3.
- Paganini-Liszt*—Six Grandes Etudes (any one).
- Rabikoff, W. C.*—Chansons du Cœur, Op. 24 (Jurgenson).
- Rachmaninoff, S.*—Sonata, Op. 28 (Gutheil).
Prelude in G Minor, Op. 23, No. 5 } together.
Polichinelle, Op. 3, No. 4 }
- Ravel, Maurice*—Sonatina, in F \sharp (Durand).
Valse Nobles and Sentimentales (Durand).
Jeux d'Eau.
- Rubinstein, A.*—Etude on False Notes (Schirmer).
- Saint Saens, C.*—Six Bagatelles, Op. 3 (Durand).
Caprice in G, with Fugue (Alceste de Gluck).
Six Etudes, Op. 111, Bk. II (Durand).
- Saint-Saens-Liszt*—Danse Macabre.
- Sapellnikoff, W.*—Danse des Elfes, Op. 3.
- Schloezer, Paul de*—Two Concert Etudes:—Op. 1, No. 1, in E \flat , and Op. 1,
No. 2 in A \flat (either).
- Schumann, R.*—Papillons, Op. 2.
Toccata, Op. 7.

Schumann, E.—Six Etudes de Concert, Op. 10 (any three).

Kreisleriana, Op. 16.

Fantasia, Op. 17.

Carnival, Op. 9.

Sonata in F \sharp Minor, Op. 11.

Faschingsschwank Aus Wien, Op. 26.

Sonata in G Minor, Op. 22.

Etudes Symphoniques, Op. 13 (Tema and any three Etudes).

Schubert-Tausig—Marche Militaire.

Schytte, L.—Sonata in B \flat , Op. 53 (Schirmer).

Smetana, F.—Concert Etude, By the Seashore, Op. 17.

Sjögren, Emil—Sonata in E Minor, Op. 35 (Hansen).

Tschaikowsky-Pabst—Paraphrase de Concert, sur l'Opera, Eugène Oneguine.
Theme Original et Variations, Op. 19, No. 6 (Harris).

Technical and other Tests


Candidates will be required to play three etudes, to be chosen by the candidates from the Clementi-Tausig Gradus ad Parnassum, the choice to be made from the following numbers:—1 and 2 (counting as one number), 3, 7, 11, 13, 17, 19, 21; also any etude from Kullak's School of Octaves, Vol. II., except the legato etude in F, No. 3; also one etude from any one of the following works, viz.:—Moscheles, Op. 70; Henselt, Op. 2 or Op. 5; Chopin, Op. 10 or Op. 25, or Liszt's Paganini Etudes.

Canadiates will also be required to play from memory the following:—


SCALES (Legato and Staccato)—Major and minor scales, hands together, similar and contrary motion, the legato in quarter, eighth and sixteenth notes; staccato, hand and finger touches in quarter and eighth notes; compass in similar motion four, and in contrary motion two octaves.

The major and both modes of the minor scales are also required in similar motion, separated by a third, a sixth and a tenth.

The harmonic minor scales are required in both similar and contrary motion; the melodic minor in similar motion only.

Metronome  = 120.


The chromatic scale, beginning on any note, similar and contrary motion, quarter, eighth and sixteenth notes; also in similar motion, separated by a minor third, a minor sixth, and a minor tenth; staccato in quarter and eighth notes only.

Metronome  = 120.


All scales should also be played in triplet rhythms in quarter and eighth notes.

CHORDS—Major and minor common chords, in triad and four-note forms, dominant and diminished seventh chords, in four-note form, with inversions, solid and broken, hands together. The solid chords to be played in quarter notes, with legato, half-staccato and


staccato touches; the broken triads in quarter and eighth notes, and the four-note chords in quarter, eighth and sixteenth notes.


Metronome  = 126.

ARPEGGIOS (Legato and Staccato)—Arpeggios formed on all major and minor chords, also the dominant seventh and diminished seventh chords, all with inversions, the legato in quarter, eighth and sixteenth notes; staccato, hand touch, in quarter and eighth notes. The seventh chords to be played also in triplets, quarter and eighth notes only.

Metronome  = 120.

OCTAVES—Major, minor and chromatic scales, in octaves, hands together, in similar motion, with any variety of touch required. The staccato in quarter, eighth and sixteenth notes, the legato and arm touches in quarter and eighth notes only.

Metronome  = 80 (contrary motion).

Metronome  = 100 (similar motion).

SCALES IN DOUBLE THIRDS AND DOUBLE SIXTHS—All major and harmonic minor scales, at a moderate tempo, legato and staccato, in double thirds and double sixths, compass two octaves.

EAR TEST—Sing minor scales, melodic and harmonic, and all major and minor intervals within the compass of an octave, or, if unable to sing, recognize the scales and intervals when played by the examiner.

Note.—Piano candidates who hold the Intermediate Sight-Singing Certificate will be allowed full marks on the ear test without examination.

PLAYING FROM A FIGURED BASS—Candidates will be required to play from a figured Bass, adding three upper parts. This test may include the dominant and diminished seventh chords, with their inversions, also augmented chords.

SIGHT PLAYING AND TRANSPOSING TESTS—Candidates will be required to play at sight a composition equal to the more difficult Junior pieces, and transpose and play at sight, in any given key, the accompaniment to a song of the Primary grade.

Marks will be awarded under the following heads:—

TECHNIQUE—

Scales, Arpeggios, Chords, Octaves..... 20

INTERPRETATION OF PIECES—

Analyzed as follows:

(a) Correctness of notation, choice and steadiness of tempo,
quality of touch, variety of tone and phrasing 16

(b) Use of Pedal	8
(c) Conception, control, style and artistic delivery, musician- ship in self-studied piece and other work	28
(d) Memory playing	6
	— 60
Sight Playing and Transposing	10
Playing from a Figured Bass	5
Ear Test	5
	<hr/> 100

Note.—Candidates obtaining 60 per centum or more of the maximum number of marks, but who may fail to satisfy the examiners in Interpretation of Pieces, will be required to present themselves for a supplemental examination before a Diploma is awarded. The fee for such supplemental examination is \$6.00.

Pianoforte Diploma

Candidates passing the Graduating Pianoforte Examination will receive a T.C.M. Pianoforte Diploma (L.T.C.M.) after passing the Junior Theory and Musical Form Examinations, and completing the prescribed course in Department (see page 17).

Examination Fees \$12.00

Diploma 5.00

Note.—Fee for Diploma should be paid together with fee for examination. In case of failure to pass, the amount of the Diploma fee will be refunded. In the event of failure candidates may re-enter for the Licentiate Examination upon payment of a fee of \$6.00.

Post Graduate Pianoforte Examination

Graduates of the Pianoforte Department of the Conservatory of Music who wish to pursue special courses of study with a view to fitting themselves for positions of greater responsibility in the profession will be afforded every opportunity for so doing, under the leading masters of the institution. An additional student period of two years in Post-Graduate work is required from candidates for the Post-Graduate Diploma of the Conservatory. Candidates passing this advanced examination, which includes possession of the Intermediate Theory and Musical History Certificates, will receive the Post-Graduate Diploma, entitling the candidate to Fellowship in the Conservatory (F.T.C.M.).

Examination Fees \$12.00

Diploma (see note above) 5.00

The Organ School

In the Organ Department the Conservatory affords its students every facility for a comprehensive course of instruction in the various great schools and in all departments of organ music.

The Organ Faculty of the Conservatory is one of notable strength, comprising, as it does, a number of prominent Canadian musicians, as well as others, whose education and experience have been gained in Great Britain, Continental Europe or the United States, and whose reputation in Canada is well established.

Particulars regarding the various Examinations preceding the graduation (L.T.C.M.) standard may be found in the Annual Syllabus issued in connection with the Examinations held at the Conservatory's Local Centres. For such as may wish further to advance themselves as church or concert organists a special Post-Graduate or Fellowship Examination, following the Licentiate, will be available.

A notable advance was made in 1908 in the equipment of this department by the installation in the Music Hall of a new and magnificent instrument of the most modern character.

No expense was spared to make this Organ, with regard to voicing, delicacy of action, completeness of mechanical registers, pistons, and general specification, as nearly perfect as could be effected within the moderate dimensions of the Conservatory Music Hall,

It was built by Messrs. Casavant Freres, of St. Hyacinthe, Que., a firm holding a most enviable position amongst the leading organ builders of the world.

Two fine tubular-pneumatic, two-manual Pipe Organs, designed specially for practice purposes, are also available for daily use by Organ students.

Lessons and practice are obtainable on every week day, and also during the evenings.

Specification of the new Concert Organ in the Conservatory Music Hall.

Compass of Manuals, CC to C, 61 keys. Compass of Pedals, CCC to G, 32 keys.

GREAT ORGAN.

NOTES. FEET.		NOTES. FEET.	
1. Double Open Diapason	73 16	5. Dolce	73 8
2. Open Diapason No. 1 (6 inch wind, leathered and heavy metal).....	73 8	6. Principal	73 4
3. Open Diapason No. 2 (medium voicing)	73 8	7. Wald Flöte	73 4
4. Doppel Flöte	73 8	8. Twelfth	68 2
		9. Fifteenth	68 2 $\frac{1}{2}$
		10. Mixture	2 ranks 219
		11. Trumpet (6 inch wind)	73 8

SWELL ORGAN.

NOTES. FEET.		NOTES. FEET.	
12. Bourdon	73 16	18. Flauto Traverso	73 4
13. Open Diapason (large scale)	73 8	19. Gemshorn	73 4
14. Stopped Diapason	73 8	20. Piccolo	68 2
15. Viol di Gamba	73 8	21. Mixture	4 ranks 292
16. Voix Celeste	49 8	22. Cornopean (6 in. wind)	73 8
17. Dolceissimo	73 8	23. Oboe	73 8
		24. Vox Humana	73 8

CHOIR ORGAN.

	NOTES.	FEET.		NOTES.	FEET.
25. Geigen Principal	73	8	29. Viol d'Orchestre ...	73	8
26. Melodia	73	8	30. Flageolet	73	2
27. Dulciana	73	8	31. Contra Fagotto	73	16
28. Harmonic Flute	73	4	32. Clarinet	73	8

PEDAL ORGAN.

	NOTES.	FEET.		NOTES.	FEET.
33. Double Bourdon (Re-sultant)	32	32	36. Bourdon	32	16
34. Open Diapason (wood)	32	16	37. Lieblich Bourdon	32	16
35. Open Diapason (metal)	32	16	38. Flute	32	8
			39. Violoncello	32	8
			40. Dolce Flute	32	8
			41. Trombone (6 in. wind)	32	16

MECHANICAL REGISTERS.

42. Great to Pedal.	52. Choir to Great.
43. Swell to Pedal.	53. Choir Sub to Great.
44. Choir to Pedal.	54. Choir Super to Great.
45. Swell Super to Pedal.	55. Great Super.
46. Swell to Great.	56. Swell Sub.
47. Swell Sub to Great.	57. Swell Super.
48. Swell Super to Great.	58. Choir Sub.
49. Swell to Choir.	59. Choir Super.
50. Swell Sub to Choir.	60. Tremulant to Swell.
51. Swell Super to Choir.	61. Tremulant to Choir.

PISTONS.

4 Adjustable to Swell.	1 Reversible Swell to Pedal.
4 Adjustable to Great.	1 Reversible Choir to Pedal (thumb).
3 Adjustable to Choir.	1 Reversible Swell to Great.
3 Adjustable to Pedal (foot).	1 Reversible Swell to Choir.
4. Acting on all stops and couplers (foot).	1 Reversible Choir to Great.
1 Reversible Great to Pedal (foot).	1 Swell Pedal.
1. Reversible Great to Pedal.	1 Swell Pedal to Choir.
	1 Crescendo Pedal.

Organ blown by a special slow speed orgoblo.

Console placed in front of the stage.

Action electric throughout.

Manual pistons independent of Pedal Organ.

Piston placed at side to take in all stops and couplers.

Wind Indicator and Crescendo Indicator, disc style.

Reversible foot piston operating on Pedal reed.

Specification of the Conservatory Practice Organ (No. 2).

Compass of Manuals, CC to C, 61 notes. Compass of Pedals, CCC to r', 30 notes.

GREAT ORGAN.

	NOTES.	FEET.		NOTES.	FEET.
1. Open Diapason...Metal	61	8	3. Dulciana	Metal	61 8
2. Melodia	Wood	61 8	4. Principal	Metal	61 4

SWELL ORGAN.

	NOTES.	FEET.		NOTES.	FEET.
5. Stopped Diapason Wood	61	8	7. Harmonic Flute .Metal	61	4
6. Aeoline	Metal	61 8	8. Oboe	Metal	61 8

PEDAL ORGAN.

	NOTES.	FEET.
9. Bourdon	Wood	30 16

COUPLERS.

- | | |
|----------------------------------|---------------------------------|
| 10. Swell to Great. | 13. Swell at Octaves on itself. |
| 11. Swell to Great Sub-Octave. | 14. Swell to Pedal. |
| 12. Swell to Great Super-Octave. | 15. Great to Pedal. |

COMBINATION PISTONS.

Two to Great.
Two to Swell.

PEDAL MOVEMENTS.

Reversible Great to Pedal.
Tremolo to Swell.
Crescendo to Full Organ.
Sforzando.

Radiating Pedal Board, tubular pneumatic throughout.

The above described organ was built in 1905 by Messrs. Breckels & Mathews, organ builders, Toronto.

Specification of the Conservatory Practice Organ (No. 3).
Built in 1913 by Casavant Freres.

Compass of Manuals, CC to C, 61 notes. Compass of Pedals, CCC to F, 30 notes.

GREAT ORGAN.

NOTES. FEET.		NOTES. FEET.	
1. Open Diapason ..Metal	61 8	4. PrincipalMetal	61 4
2. MelodiaWood	61 8	5. Wald Flöte	61 4
3. DulcianaMetal	61 8		

SWELL ORGAN.

NOTES. FEET.		NOTES. FEET.	
6. Geigen Principal.Metal	61 8	9. Voix CelesteMetal	49 8
7. Stopped Diapason Wood	61 8	10. Flute Harmonic. .Metal	61 4
8. Viola di Gamba .Metal	61 8	11. OboeMetal	61 8

PEDAL ORGAN.

NOTES. FEET.		NOTES. FEET.	
12. BourdonWood	30 16	13. Bass FluteWood	30 8

COUPLERS, ETC.

- | | |
|---------------------------|-------------------------|
| 14. Tremulant. | 19. Swell to Great. |
| 15. Swell Super-Octave. | 20. Great to Pedal. |
| 16. Swell Sub-Octave. | 21. Swell to Pedal. |
| 17. Swell Sub to Great. | 22. Great Super-Octave. |
| 18. Swell Super to Great. | |

PISTONS.

Three to Swell Organ.
Four to Great Organ.

PEDAL MOVEMENTS.

Reversible Great to Pedal.
Crescendo Pedal to Full Organ.
Balanced Swell Pedal.
Action Tubular Pneumatic throughout.

Graduation Organ Examination (L.T.C.M.)

Candidates for graduation must be prepared to perform six pieces selected from the following list of compositions. Bach, Mendelssohn and Guilmannt should be represented in the lists submitted by candidates. One number must be chosen from the list of Overtures, arranged for the organ, and one must be prepared without teacher's assistance:—

- Bach, J. S.*—Prelude and Fugue in D Major, Book 6 (Novello).
 Fantasia and Fugue in G Minor, Book 8 (Novello).
 Toccata and Fugue in F Major, Book No. 9 (Novello).
 Toccata and Fugue in C Major, Book No. 9 (Novello).
 Passacaglia in C Minor, Book No. 10 (Novello).
- Best, W. T.*—Prelude and Fugue in E Minor, Op. 2, No. 3.
 Scherzo in A Minor (Augener).
- Borowski, Felix*—Sonata No. 1 in A Minor.
- Bossi, M. E.*—Etude Symphonique, Op. 78 (Schirmer).
 Thème and Variations, Op. 115.
- Capocci, F.*—Toccata in E \flat .
- Debussy, C.*—Cortège (Durand).
- Elgar, Edward*—Sonata in G Major, Op. 28.
- Franck, Cesar*—Choral in E, No. 1 (Durand).
 Choral in B Minor, No. 2 (Durand).
 Choral in A Minor, No. 3 (Durand).
- Fricker, H. A.*—Concert Overture in C Minor (Novello).
- Guilmant, A.*—Sonata No. 1, Op. 42.
 Sonata No. 5, Op. 80.
 Sonata No. 6, Op. 86.
 Sonata No. 7, Op. 89.
- Haigh, T.*—Sonata in E flat (Stainer and Bell).
 Theme and Variations in B flat (Winthrop Rogers).
- Handel, G. F.*—Six Organ Concertos, edited by Best (Novello).
 No. 1, in G Minor.
 No. 2 in B \flat .
 No. 4, in F.
- Harwood, Basil*—Sonata No. 1.
 Dithyramb.
 Etude Symphonique, Op. 78 (Schirmer).
 Pæan, Op. 15, No. 3 (Novello).
- Krebs, J. L.*—Grosse Fantasia und Fuge.
- Lemare, E. H.*—Fantasia Fugue, Op. 48 (Novello).
 Concert Fantasia on the Tune "Hanover" (Novello).
 Toccata di Concerto, Op. 59 (Novello).
- Liszt-Fricker*—Fugue on "Ad nos, ad salutarem undam."
- Mendelssohn, F.*—Sonata No. 1.
 Sonata No. 4.
- Merkel, G.*—Sonata No. 4, Op. 115.
 Sonata No. 8, in B Minor.
 Fantasia and Fugue in C, Op. 5.

Reubke—Sonata in C Minor.

Rheinberger, J.—Sonata No. 14 in C, Op. 165.

Sonata No. 15 in D, Op. 168.

Sonata No. 20 in F, Op. 196.

Salome, Th.—Sonata in C Minor.

Smart, Henry—Con Moto Moderato (en forme d'overture).

Thiele, L.—Chromatic Fantasie and Fugue in A Minor.

Vierne, Louis—Symphony, No. 1, in D, Op. 14:—

Prelude	Pastorale	} Andante	} Any two groups
Fugue	Allegro Vivace		

(Pèrégally and Parvy Fills).

Wesley, S. S.—Choral Song and Fugue (Novello).

West, J. E.—Sonata in D Minor (Novello).

Widor, C. M.—Symphony No. 5 in F (Novello).

Symphony No. 6 in G (Novello).

Willan, Healey—Prelude and Fugue in C Minor (Novello Recital Series, No. 36).

Introduction, Passacaglia, and Fugue in E Minor.

Wolstenholme, W.—Sonata, No. 1 in F Minor (Lengnick).

Irish Rhapsody (Winthrop Rogers).

Fantaisie Rustique (Lengnick).

Fantasia in E (Novello).

Orchestral Transcriptions:—

Goldmark, K.—Overture "Sakuntala" (Schott).

(Arranged by E. H. Lemare.)

Mendelssohn, F.—Overture "Ruy Blas" (Novello).

(Arranged by E. H. Lemare.)

Mozart, W. A.—Overture "Magic Flute" (Novello).

(Arranged by W. T. Best.)

Sullivan, Sir Arthur—Overture "In Memoriam" (Novello).

(Arranged by E. H. Lemare.)

Weber, K. M. von—Overture "Euryanthe" (Novello).

(Arranged by E. H. Lemare.)

Technical and other Tests

In the following service routine candidates must be prepared to:—

(a) Modulate from any given key to another; to play at sight, with appropriate registration, an anthem selected by the Examiners, and a sacred song set with Piano accompaniment, the accompaniment to be played in a manner appropriate to the organ. Candidates will also be tested in reading vocal score of four parts, in transposing a chorale containing at least two modulations into other keys, and in playing their own arrangements of the accompaniment to a representative Handel Oratorio Chorus.

(b) Sing any of the four parts of an anthem of moderate difficulty—strength and quality of voice not important.

(c) Sing major, minor (melodic and harmonic) and chromatic scales, from any given note without accompaniment; also major and minor intervals, diminished fifths and sevenths, augmented seconds, fourths, fifths and sixths, within the compass of an octave, above or below any given note. Special importance is attached to the Ear Tests.

Note.—Licentiate Organ candidates who hold the Senior Sight-Singing Certificate will be allowed marks on the Sight-Singing Test without examination, as follows:—

With First-class Honors.....	full (10) marks
With Honors	8 marks
With a Pass	6 marks

Candidates will also be examined in the principles of modern Organ construction and of tuning. (Consult "Catechism of the Organ," by J. W. Hinton, M.A., Mus.D.)

Organ Diploma (L.T.C.M.)

Candidates passing the Licentiate Organ Examination will receive the L.T.C.M. Organ Diploma after obtaining the T.C.M. Junior Theory and Musical Form Certificates and completing the prescribed course in Department (see page 17).

Examination Fees	\$12.00
Diploma (see note, page 23)	5.00

Marks will be awarded under the following heads:—

	<i>Maximum.</i>
STYLE AND EXPRESSION, including Registration, Rhythmical Quality of Work, Part-playing and Pedaling	40
SERVICE WORK, embodying Sight-playing to Anthem, Accompaniments to Handel Chorus and Sacred Song, Reading Vocal Score in four parts	30
Transposing Chorale, and Modulation	10
Sight-singing	10
Oral Examination on Organ Tuning, etc.	10
	<hr/> 100

Post-Graduate Course in Organ

Candidates for the Post-Graduate Diploma will require to continue their studies at the Conservatory for two years after obtaining the Graduating Diploma (L.T.C.M.).

This course will embody the study of the more difficult compositions of the various schools of organ music, several appearances in formal recitals on the Conservatory Concert Organ, and a reasonable proficiency in Improvisation, Score-reading and Conducting.

The examination tests will include playing at sight from a figured bass; harmonizing a given melody at the organ; playing from a vocal score written in Bass, Tenor, Alto and Treble Clefs, transposing the accompaniment of a sacred song at sight, and singing at sight any one of the four parts of an unfamiliar oratorio chorus (strength and quality of voice not important).

Candidates will be tested by questions on the general structure of the Organ, especially as regards pneumatic and electro-pneumatic actions; on the combination and contrasting of the various registers; on tuning, on the structure of the pipes, and on the causes for the different positions of tone. (Suggested books on Organ Construction: A Catechism of the Organ, Hinton; Organ Construction, Hinton; Dictionary of Organ Stops, Wedgewood.)

Post-Graduate Organ Diploma

Candidates passing the Post-Graduate Organ Examination will receive the Toronto Conservatory of Music Post-Graduate Diploma, entitling the candidate to Fellowship in the Conservatory (F.T.C.M.), after obtaining the Conservatory Intermediate Theory and Musical History Certificates.

Examination Fees	\$12.00
Diploma (see note, page 23)	5.00

The Violin Department

The String Instrument section of the Conservatory's work has in recent years developed into one of the most successful and significant of any of the institution's departments. A faculty of unusual strength is in charge of the various activities of this branch of study, including artists of European experience and reputation and of highest artistic and professional standing locally.

Particulars concerning the various Examinations preceding the Violin and Violoncello Graduation (L.T.C.M.) standards may be gathered from the Local Centre Syllabus.

Graduate Violin Examination (L.T.C.M.)

Candidates must be prepared to play six compositions selected from the following list, one of which must be by Bach, one a complete Concerto, and one a complete Sonata. It will not be necessary

to memorize the Sonata. Of the remaining three numbers one must be prepared without teacher's assistance:—

Beethoven—Concerto in D Major.

Sonatas for Piano and Violin, Nos. 3, 6, 7, 8, 9, 10 (any one).

Beethoven-Auer.—Turkish March.

Chorus of Dervishes.

Bytovetzski—The Bee.

Brahms—Concerto.

Sonatas (any one).

Brahms-Joachim—Hungarian Dances, Nos. 1, 4 5 and 7 (any one).

Bach—Prelude (Sonata No. 1, for Violin alone).

Fugue (Sonata No. 1, for Violin alone).

Fugue (Sonata No. 3, for Violin alone).

Chaconne (Sonata No. 4, for Violin alone).

Prelude (Sonata No. 5, for Violin alone).

Prelude (Sonata No. 6, for Violin alone).

Concerto in A Minor.

Sonata in E Minor (for Violin and Piano—David Hoch Schule des Violinspiels, No. 9).

Bazzini—La Ronde de Lutins.

Allegro de Concert.

Chopin-Sarasate—Nocturne in E \flat .

Corelli—La Folia (David or Leonard arrangements).

D'Ambrosio—Concerto (Andante only).

David—Scherzo Capriccioso.

Debussy—Menuet.

Il pleure dans mon Coeur.

En Bateau.

Drigo-Auer—Valse Bluette.

Dvorak—Concerto in A Minor, Op. 53.

Elgar—Concerto in B Minor, Op. 61.

La Capricieuse.

Ernst—Concerto in F \sharp Minor.

Othello Fantasia.

Glazonow—Concerto in A Minor, Op. 82.

Godard—Concerto in A Minor.

Guiraud—Caprice (one movement).

Grieg—Sonatas (any one).

Hubay—The Zephyr.

The Butterfly.

Walzer Paraphrase, Op. 105.

Joachim—Hungarian Concerto.

Kreisler—Caprice Viennois.

Romance.

Lalo—Symphonie Espagnole, Op. 21.

Laub—Polonaise.

Lipinsky—Concerto Militaire.

Massenet-Hubay—Crepuscule.

Mendelssohn—Concerto in E Minor.

- Mozart*—Concerto in A Major.
 Concerto in Eb Major.
Nachez—Dances Tziganes.
Paganini—Concerto in D Major.
 Caprices (any one). (Kreisler arrangement).
Paganini-Auer—24th Caprice.
Pugnani-Kreisler—Praeludium and Allegro.
 Campanella, Op. 7.
Rubinstein—Sonata for Violin and Piano.
Sarasate—Zapadeado, Op. 23, No. 2.
 Gipsy Dances (Zigeunerweisen).
 Introduction and Caprice Jota.
Sauret—Farfalla.
Sinding—Suite in A Minor.
Sinigaglia—Rapsodia Piemontese.
Spohr—Concertos (any one).
Saint-Saens—Concerto in B Minor.
 Sonata in F Major.
 Introduction and Rondo Capriccioso.
 Havanaise.
Schuett—Suite in D Minor (First movement).
Schumann—Sonatas (any one).
Tartini—Le Trille de Diable.
 Variations on a Corelli Theme.
Tartini-Kreisler—Variations on a Corelli Theme.
Tschaikowsky—Concerto in D Major.
Vieuxtemps—Concertos (any one).
 L'orage, Op. 22, No. 6.
 Faust Fantasie, Op. 20.
 Polonaise in D Major, Op. 4.
Viotti—Concerto, No. 22.
 Concerto, No. 23.
Vitali—Chaconne (arranged by Leopold Chaliar).
Wieniawski—Concerto No. 2, in D Minor.
 Souvenir de Moscow.
 Polonaise in A Major.
 Scherzo Tarantella.
Wagner-Wilhelmj—Siegfried Paraphrase.

Technical and other Tests

Candidates must be prepared to play the following technical and other tests:—

1. All major and minor scales, three octaves at various degrees of speed as may be suggested by the examiner, also any chromatic scale, two octaves.
2. Bowings—detaché, martelé, spiccato, sautille, staccato, in any major scale, compass three octaves.
3. All scales in octaves, thirds and sixths, minor scales in melodic form (two octaves).
4. Arpeggios, in all keys, to be played in octaves (compass two octaves).
5. SIGHT READING.—Play at sight a slow movement and a fast movement from a composition equal in difficulty to a piece of the Conservatory's Local Centre Intermediate standard.

PUBLIC RECITAL.—Before a Diploma is granted the candidate will be required to perform in a public recital either (a) the violin part of a standard trio, quartet or quintet (to be submitted beforehand for the approval of the Musical Director), or (b) a program of solo numbers requiring at least fifty minutes for performance.

Violin Diploma (L.T.C.M.)

Candidates passing the Violin Licentiate Examination will receive the Conservatory's Licentiate Diploma, after passing the T.C.M. Junior Theory, Musical Form and Primary Pianoforte Examinations and completing the prescribed course in Department (see page 17).

Examination Fees	\$12.00
Diploma (see note, page 23)	5.00

Marks will be awarded under the following heads:—

	<i>Maximum.</i>
TECHNIQUE, as shown in Scales and Arpeggios	20
INTERPRETATION OF PIECES—	
(a) Correctness of Notation, Phrasing, and Correct Observation of Values of Notes, Rests, etc.	15
(b) Individuality, Style and all Natural Qualifications	20
(c) Tone Quality and Volume	15
	— 50
Sight reading	20
Memory playing	10
	100

Candidates obtaining 60 per cent. or more of the maximum number of marks, but who may fail to satisfy the examiners in Interpretation of Pieces, will be required to appear in a supplemental examination before a Diploma is awarded.

Graduation Violoncello Examination (L.T.C.M.)

For this examination candidates will be required to satisfy the examiners in all pieces grouped under letter A; and in addition will be required to play one piece selected from those grouped under letter B, and one from those under letter C.

A.

Bach, J. S.—Suite (Sonata) in C Major.

Piatti, Alfredo—Dodici Capricci (excepting Nos. 3, 5, 12).

Beethoven—String Quartet No. 9 (Op. 59, No. 3), in C Major.

Trio for Pianoforte, Violin and Violoncello, in B. Flat (No. 7).

B.

Beethoven—Sonata in A Major, Op. 69.

Brahms—Sonata in E Minor, Op. 36.

Sonata in F Major, Op. 99.

Dayas, William—Sonata in F Major.

Eckert—Concerto in D Minor.

Lalo—Concerto in D Minor.

Romberg—Concerto in D Minor, No. 2.

Concerto in D Minor, No. 4.

Saint Saens—Concerto in A Minor.

Schumann—Concerto in A Minor, Op. 129.

Fünf Stücke in Volkston, Op. 102.

C.

Bach, J. S.—Obligato from Bass Aria, St. Matthew Passion.

Boccherini—Adagio and Allegro from Sonata in A Major.

Cossmann—Study in C Major from "Five Concert Studies," Op. 10.

Davidoff—By the Fountain.

Waltz in B Minor (Silhouettes, Op. 41).

Kummer—Any two studies from the Huit Grandes Etudes.

Marcello—Sonata in F Major (Augener 5503).

Valentini—Sonate in E.

Technical and other Tests

Candidates must be prepared to play the scales and arpeggios from *Cossmann's* "Finger Exercises."

SIGHT READING.—In addition to the reading at sight of some piece of moderate difficulty candidates may be required to play excerpts chosen from the orchestral works of Beethoven, Brahms, Tschalkowsky and Wagner.

Marks will be awarded under the following heads:—

		<i>Maximum.</i>
TECHNIQUE—		
Of Bow	10	
Of Left Hand	20	
	—	30
RENDERING OF PIECES—		
Tone (quality and volume)	15	
Individuality and all Natural Qualifications	20	
Correctness of Notation, Phrasing, Tempo, etc.	15	
	—	50
Sight-reading	10	
Memory	10	
	—	100

Candidates obtaining 60 per cent. or more of the maximum number of marks, but who may fail to satisfy the examiners in Interpretation of Pieces, will be required to appear in a supplemental examination before a Diploma is awarded.

Violoncello Diploma (L.T.C.M.)

Candidates passing the Licentiate Violoncello Examination will receive the T.C.M. Violoncello Diploma, after passing the T.C.M. Junior Theory, Musical Form and Primary Pianoforte Examina-

tions and completing the prescribed course in Department (see page 17).

Examination Fees	\$12.00
Diploma, see note (page 23)	5.00

Vocal Department

The Vocal Faculty of the Toronto Conservatory of Music represents one of the strongest and most distinctive features of the institution's activities. Instruction in this department embodies such courses as tend to the technical and artistic development of the vocal student, including studies in tone placing; physiology of the vowels and consonants; solfeggi and the application of words to music; exercises for obtaining flexibility of voice; exercises in scales—major, minor and chromatic—and arpeggios; embellishments suitable to different styles of singing; dramatic expression; cultivation of the voice considered as an organ of æsthetic feeling in art; English ballads and sacred songs; French, Italian and German songs; Opera and Oratorio; Recitative and Aria, etc.

Every possible advantage will be afforded students who wish to prepare themselves to graduate professionally for the concert room, oratorio, or the lyric stage, and advanced students have all needful facilities for gaining experience in public singing at the Conservatory concerts and recitals.

No students of vocal art can reasonably hope to achieve a marked degree of proficiency without having acquired a certain standard of general musical culture. Especially is it desirable that every singer should be able to read music rapidly and correctly. To this end, Piano-Playing, Sight-Singing and Harmony should be diligently studied. Languages, too, specially Italian, French and German, should receive a share of the student's attention. Most vocal students require also thorough instruction in diction.

Graduation Singing Examination (L.T.C.M.)

The vocal course for graduation consists in the formation of a repertoire adaptable to the character of individual voices. In the choice of repertoire candidates are advised to include a liberal proportion of songs from the compositions of standard classical and modern romantic composers. When groups of songs are bracketed, the compositions thus grouped are to count as one number only, unless otherwise specified.

Candidates must be prepared to sing twelve numbers, chosen from the following list, consisting of eight concert songs, two selec-

tions from oratorio, and two selections from opera, with their accompanying recitatives:—

ARDITI, LUIGI—

Parla (medium, high).....Ditson

ARIOSTI, A.—

Like Some Frail Bark, B \flat (Compass F-A \flat).....Augener

AUSTIN, FREDERIC—

Songs of Unrest (low):—.....Augener

No. 1—Margaret

No. 2—In City Streets.

No. 3.—The Sleepers.

BACH, J. S.—

Dost Thou Despise.

BEETHOVEN, L. VAN—

Song of Penance—Busslied (Tenor).

BRAHMS, J.—

We Walked One Day (Wir wandelten), Op. 96 (Soprano).

My Love is Green (Meine Liebe ist grün), Op. 63 (Soprano).

Faithfulness (Liebestreu), Op. 3 (Alto).

I Would I Knew (O Wüst 'ich doch den Weg zurück), Op. 63 (Alto).

How Art Thou, Verily, My Queen (Wie bist du, Meine Königin),
Op. 32 (Tenor).

Serenade (Ständchen), Op. 106 (Tenor).

The Message (Botschaft), Op. 47 (Bass).

In the Summer Fields (Feldeinsamkeit), Op. 86 (high, low).

BRANSCOMBE, GENA—

There's a Woman Like a Dew-drop, B \flat (A \flat -E); E \flat . }

My Love is Like a Tempting Peach, C (A-E); F.... }Schmidt

Of My Old Love, E Minor (B \flat -D); G Minor..... }

BURLEIGH, H. T.—

The Soldier (low, medium) }

The Young Warrior (medium, high) }Ricordi & Co.

CHADWICK, G. W.—

When Stars are in the Quiet Skies, B \flat (A-E \flat); D \flat }

O Love, Stay by and Sing, F (D \flat -F); A \flat }Schmidt

CHAMINADE, C.—

Two Hearts (Les deux Coeurs), E Minor (B-E); F Minor }

Love's Garden (Si J'Etai Jardinier), F (C-D); A \flat } ...Enoch

Confession (Malagre Nous), G (D-E); B \flat ... }

A Song of Faith (Viatique), F (C-D); G; B \flat }Enoch

L'Eté (high, medium, low).....Williams

COATES, ERIC—

Four Old English Songs, any two (high).....Boosey

COLERIDGE-TAYLOR, S.—

Sons of the Sea, E Minor (D-E); F MinorNovello

Sorrow Songs, any two (high, low).....Augener

DANSIE, R.—

Omar Khayyam:—

No. 1—Meditation, D (B \flat -F \sharp) }

No. 2—Reverie, E Flat (B \flat -F) }

No. 3—Myself When Young, F Minor (C-F) }Augener

DEBUSSY, CLAUDE—

Aquarell (high, low):—

No. 1—Green

No. 2—Spleen

Ariettes (high and low voice):—

C'est l'extase Langoureuse

Il pleure dans mon Cœur

DVORAK, A.—

Biblical Songs, Op. 99, Vol. I.:—

Any three songs, including No. 3 (high)

Biblical Songs, Op. 99, Vol. II.:—

Any four songs (low).

FESCH, W. D.—

To fai la Superbetta (high, medium, low).....Asherberg, Hopwood
& Crew

FOOTE, ARTHUR—

Thistle-Down, Op. 72, No. 2, C (B-E); F.....

The Wanderer, Op. 72, No. 4, A Minor (A-Eb); D Minor }...Schmidt

Roses in Winter, G (A♯-D); A.....

LEROUX, XAVIER—

Laisse—les dire, from Les Serenades, No. 5 (high) }

Le Silence—Melodie (high) }

Leduc

MALLINSON, ALBERT—

Eleanor (high, low)Harris

Eldorado (low)Harris

MASSENET, J.—

Les Mères (high, medium).

RAFF, J.—

Midnight is Gently Falling (Ave Maria).

RONALD, LONDON—

The Lament of Shah Jehan, D Minor (Bb-F♯)

Come Into the Sun, F (B-F); G; A.....

The Sounds of Earth Grow Faint, Eb (C-F) }

An Interlude, C (C-E); Eb; F.. }

If I Had Wealth, Eb (Cb-Eb); F }

Enoch

Enoch

RUSSELL, A.—

My True Love Lies Asleep, Bb (C-Eb); Db }

A Gypsy Song, F (C-F); A.....

Church

SAINT-SAENS, C.—

Le Bonheur est Chose légère (high, medium).....Choudens Fils

SCHINDLER, KURT—

Eili, Eili, lama sabachthani?.....Schirmer

The Three Kings (high)

Serenade de Murcia (tenor)

The Virgins' Plaint (high) }

SCHUBERT, F.—

Songs for High and Low Voice:—

To be Sung on the Water (Auf dem Wasser zu Singen), Op. 72.

Margaret at the Spinning Wheel (Gretchen am Spinnrade).

Love's Message (Liebesbotschaft).

The Omnipotence (Die Allmacht), Op. 72, No. 2.

Benumbed (Erstarrung), Op. 72, No. 2.

The Erl-King (Erlkönig), Op. 1.

The Linden Tree (Der Lindenbaum), Op. 89, No. 5.

Suleika, Op. 14.

SCHUBERT, F.—

- The Double (Der Doppelgänger)
 Will o' the Wisp (Irrlicht), Op. 89, No. 9. }
 My Sweet Repose (Du bist die Ruh), Op. 59, No. 3. }
 Faith in Spring (Frühlingsglaube), Op. 20, No. 2. }
 The King of Thule (Der König von Thule). }
 Margaret's Prayer (Gretchen's Bitte). }

SCHUMANN, R.—

Songs for High and Low Voice:—

- Messages (Aufträge), Op. 77, No. 5.
 The Ring (Du Ring an meinen Finger), Op. 42, No. 4.
 He, the Best of All (Er, der Herrlichste von Allen), Op. 42, No. 2.
 My Heart is Sad (Mein Herz ist schwer), Op. 25, No. 15.
 With Myrtle and Roses (Mit Myrthen und Rosen), Op. 24, No. 9.
 Lovely Cradle of My Sorrow (Schöne Wiege meiner Leiden), Op. 24, No. 5.
 Hidden Tears (Stille Thränen), Op. 35, No. 10.
 Dedication (Widmung), Op. 25, No. 1.
 Thy Lovely Face (Dein Angesicht), Op. 127, No. 2. }
 Spring Night (Frühlingsnacht), Op. 39, No. 12. }
 By Moonlight (Mondnacht), Op. 39, No. 5. }
 I Chide Thee Not (Ich grolle nicht), Op. 48, No. 7. }

SIBELIUS, J.—

- O, Wert Thou Here (Aus banger Brust), Op. 50, No. 4,
 C Minor (B-E) Harris
 Song of the Roses (high, low) .. }
 A Maiden Yonder Sings (high, low) } Harris

SIEMONN, G.—

- In March, Eb (A-G); Gb Schmidt

SMITH, LEO—

- A Prison Song (Bb-F) Baritone Schirmer

TSCHAIKOWSKY, P.—

- Mine at Last (low).

WOODFORDE, FINDEN, A.—

- AZIZA (Three Oriental Songs):— Boosey

- No. 1—Her Jewels, C Minor (C-F) }
 No. 2—Jealousy, F (B-G) } Any two.
 No. 3—Take Pity, D \flat (B \flat -G) }

- A Lover in Damascus (high, low):— Boosey

- No. 1—Far Across the Desert }
 No. 2—Where the Abana Flows }
 No. 3—Beloved, in Your Absence }
 No. 4—How Many a Lonely Caravan }
 No. 5—If in the Great Bazaars }
 No. 6—Allah be With Us }

WOLF, HUGO—

- The Youth and the Bee (Der Knabe und das Immlein) (Soprano).
 The Moon Has been Most Gravously Complaining (Der }
 Mond hat eine schwere Klag erhoben). } Alto
 Weyla's Song (Gesang Weyla's). }
 Tramping (Fussreise) } Alto.
 Secrecy (Verborgenheit) }
 Hunting Song (Jägerlied) } Tenor.
 The Drummer (Der Tambour) }
 The Fire-Rider (Der Feuerreiter) (Bas or Baritone).
 The Hunter (Der Jäger) (Bass or Baritone).

Opera

SOPRANO.

BEETHOVEN, L. VAN—

Accursed One (*Abscheulicher*), from *Fidelio*.

BELLINI, V.—

Qui la voce sua soave, from *Il Puritana*.

BIZET, G.—

I Say That My Fear (*Je dis*), from *Carmen*.Cavatine de *Léila* (*Les Pêcheurs de Perles*), (high, medium)

..... Choudens Fils

DEBUSSY, C.—

Recit. et Air de *Lia* (*L'année en vain chasse l'année*), C (B \flat to G);
D (C to A), from *L'Enfant Prodigue*.

DELIBES, LEO—

As Falls the Moonlight (*Indian Bell Song*), from *Lakmé*.

GOUNOD, C.—

Jewel Song, from *Faust*.More Regal in His Low Estate, from *La Reine de Saba*.

LEONCAVALLO, R.—

Balatella (*Qual fiamma aver nel guardo*), from *Pagliacci*.

MOZART, W. A.—

L'amero, saro costante, from *Il Rè Pastore*.Soothing Spells (*Porgi amor*), from *Le Nozze di Figaro*.Ye Who Love's Power (*Voi che sapete*), from *Le Nozze di Figaro*.Recit.—Welcome, Happiest Moment (*Giunse al fin*) } from *Le Nozze*Aria—Ah, Come (*Deh Vieni non tardar*) } di *Figaro*.Canst Thou See Me Unforgiven (*Batti, batti*), from *Don Giovanni*.Come, Shall I Tell Thee (*Vedrai carino*), from *Don Giovanni*.Recit.—In What Abysses of Error (*In quali eccessi o Numi*) } from *Don*Aria—Cruel Heart (*Mi tradi quell' alma*) } *Giovanni*.Recit.—Not Love Thee? (*Crudele!*) } from *Don Giovanni*.Aria—Tell Me Not (*Non mi dir*) }

PUCCINI, G.—

That Your Mother (*Tua madre dovra*), from *Madame Butterfly*.One Fine Day (*Un bel di Vedremo*), from *Madame Butterfly*.They Call Me Mimi (*Si mi Chimano Mimi*), from *La Bohème*.

ROSSINI, G.—

Di piacer mi babza il cor la *Gazza Ladro*.

SPOHR, L.—

Yes, I know It (*Si, lo sento*), from *Faust*.

THOMAS, AMBROISE—

Behold *Titania* (*Je suis Titania*), from *Mignon*.

VERDI, G.—

O Don Fatale (*O Fatal Gift*), from *Don Carlo*.Ah! fors' e lui? (*Was this the Man?*), from *La Traviata*.

WAGNER, R.—

Elsa's Dream (*Elsa's Traum*), from *Lohengrin*.Brunnhilde's Appeal to Wotan, from *Die Walküre*.

WEBER, C. M.—

Piano, Piano, Canto *Pio*, from *Der Freischütz*.

WOLF-FERRARI, E.—

Cannetella, from *The Jewels of the Madonna*.

CONTRALTO.

DONIZETTI, G.—

Why, Since Thy Heart (*Deh, non voler*), from *Anna Bolena*.
It is Better to Laugh (*Il segreto per felici*), from *Lucrezia Borgia*.

FLOTOW, F. von—

Dismal Care (*Esser mesto*), from *Martha*.

GLINKA, M. I.—

The Shades of Night (*Die Gluth des heissen Tages*), from *Russlan und Leidmilla*.

GLUCK, C. W.—

I Have Lost My Euridice (with Recitative), (*Che farò senza Euridice*) from *Orfeo ed Euridice*.

THOMAS, A. GORING—

My Heart is Weary (*Schwer liegt auf Herzen*), from *Nadeshda*.

TENOR:

BEETHOVEN, L. van—

In Life's Day (*In des Lebens Frühlingstagen*), from *Fidelio*.

GOUNOD, CHAS.—

Lend Me Your Aid (*Inspirez-moi*), from *La Reine de Saba*.

MOZART, W. A.—

To My Beloved, O Hasten (*Il mio tesoro*), from *Don Giovanni*.
Of My Heart (*In quegl' anni*), from *Le Nozze di Figaro*.

PUCCINI, G.—

Your Tiny Hand is Frozen, from *La Bohème*.

WAGNER, R.—

In Distant Land (*In fernem Land*), from *Lohengrin*.
Gleaming at Morning (*Preislied*), from *Die Meistersinger*.

WEBER, C. M., von—

From Boyhood Trained, from *Oberon*.

BARITONE OR BASS.

MEYERBEER, G.—

Daughter of Kings (*Fille de Rois*), from *L'Africaine*.

MASSENET, J.—

Vision Fair (*Vision Fugitive*), from *Hérodiade*.

MOZART, W. A.—

For a Carousal (*Fin ch'han dal vino*), from *Don Giovanni*.
Now No More (*Non piu andrai*), from *Le Nozze di Figaro*.
Recit.—You Your Lawsuit (*Hai gia vinto*) } from *Le Nozze di Figaro*.
Aria—Shall I So Choose (*Vedrò, mentr'io*) }

SPOHR, L.—

To Lust of War (*Der Kriegeslust ergeben*), from *Jessonda*.

TSCHAIKOWSKY, P. I.—

Had Fickle Fortune (*Wenn mich für Häuslichkeit*), from *Eugen Onegin*.

VERDI, G.—

Eri Tu Che Macchiavi, from *Un Ballo in Maschero*.

WAGNER, R.—Amfortas' Lament (*Mein Vater*), from *Parsifal*.

WOLF-FERRARI, E.—

Yield and Surrender—(*Aprila O bella*), from *The Jewels of the Madonna*.

Oratorio

SOPRANO.

BACH, J. S.—

Recitative—My God, How Long? } Augener Edition, No. 4720a.
 Air—Cast, Oh Cast Thyself. }
 (From Cantata Mein Gott, wie lang, ach lang!)

BRAHMS, J.—

Ye Now Are Sorrowful (Requiem).

COSTA, M.—

I Will Extol Thee (Eli).
 Turn Thee Unto Me (Eli).

ELGAR, E.—

Be Not Extreme, O Lord (The Light of Life).

GRAUN, K. H.—Lo! the Heaven-descended Prophet (The Passion).

HANDEL, G. F.—

Recit. and Aria—So Shall the Lute and Harp Awake (Judas Mac-
 cabaeus).
 Air—The Morning Lark (Semele).
 Air—With Hope (Semele).
 Air—No, No, I'll Take No Less (Semele).
 Air—Endless Pleasure, Endless Love (Semele).

HAYDN, J.—

Recit.—O Welcome Now }
 Air—O How Pleasing } (The Seasons).

SAINT-SAËNS, S.—

Thou, O Lord, Art My Protector (Psalm XIX.).

VERDI, G.—

Now the Record Shall be Cited (Requiem).

CONTRALTO.

BACH, J. S.—

Qui sedes ad dexteram (B Minor Mass).
 Slumber Song (Christmas Oratorio).
 To Living Waters (The Lord is My Shepherd).

DVORAK, A.—

Inflamatus et Accensus (Stabat Mater).

HANDEL, G. F.—

Recit.—Some Dire Event. }
 Air—Scenes of Horror. } (Jephtha).
 Air—Thus When the Sun (Samson).
 Recit.—See, She Blushing Turns Her Eyes }
 Air—Hymen, Haste; Thy Torch Prepare } (Semele).
 Air—Despair No More Shall Wound Me (Semele).
 Recit.—Awake! Saturnia }
 Air—Hence, Iris, Hence Away! } (Semele).

TENOR.

BACH, J. S.—

My Jesus is Arisen Augener Edition, No. 4720d
 From Cantata "Halt im Gedächtniss, Jesum Christ."
 Only Be Still, Wait Thou His Leisure (If Thou Sufferest).

BENEDICT, J.—

The Lord is Very Pitiful (St. Peter).

ELGAR, E.—

As a Spirit Didst Thou Pass (The Light of Life).

HANDEL, G. F.—

Why Does the God of Israel Sleep? (Samson).

Recit.—By My Command.

Air—Where'er You Walk. (Semele).

Air—Sound an Alarm (Judas Maccabaeus).

MENDELSSOHN, F.—

The Sorrows of Death (Hymn of Praise).

PARRY, C. H. H.—

God Breaketh the Battle (Judith).

PIERNE, G.—

The Sea (The Children's Crusade).

VERDI, G.—

Sadly Groaning (Ingemisco tamquam reus), (Requiem).

BARITONE AND BASS.

BACH, J. S.—

Quoniam tu solus sanctus (B Minor Mass).

Mighty Lord and King All Glorious (Christmas Oratorio).

BENEDICT, J.—

How Great, O Lord (St. Peter).

COSTA, M.—

If Thou Should'st Mark Iniquities (Eli).

HANDEL, G. F.—

The Trumpet Shall Sound (The Messiah).

See the Raging Flames Arise (Joshua).

More Sweet is That Name (Semele).

HAYDN, J.—

Recit.—At Last the Bounteous Sun

Air—With Joy the Impatient Husbandman } (The Seasons).

PIERNE, G.—

Recit.—Nay, the Stars There in the Sea }

Aria—Upon the Christmas Night. } The Children's Crusade).

WOLF-FERRARI, E.—

No. 8, Sonetto, You That the Burden Bear }

No. 10, Sonetto, So Pure and Fair. } (The New Life.)

VERDI, G.—

From th' Accursed and Rejected (Confutatis maledictis), Requiem.

Recitative Tests

NOTE.—The Soprano and Contralto Recitatives listed below are chosen from Studies in Recitative, compiled and edited by Liza Lehmann, and published by Chappell & Co.: Vol. I—Soprano; Vol. II—Mezzo and Contralto.

Soprano and Contralto candidates must be prepared to sing three Recitatives chosen from their respective classified lists below.

The Recitative tests for Tenor and Bass are chosen respectively from "Twelve Songs" for Tenor and "Twelve Songs" for Bass or Baritone, as edited by Randegger and published by Novello & Co.

BELLINI, V.—

SOPRANO.

Friends and Companions (La Sonnambula).

Oh, If I Might Behold Him (La Sonnambula).

DONIZETTI, G.—

Ah, it is late now (*Linda di Chamounix*).

GLUCK, C. W.—

Ah! If I Only Knew (*Orfeo*).

HANDEL, G. F.—

Me, When the Sun Begins to Fling (*Il Pensieroso*).Mountains on Whose Barren Breast (*L'Allegro*).

HAYDN, J. F.—

O Welcome Now (*The Seasons*).O Thou, From Whom I Am (*Creation*).

MOZART, W. A.—

Yes, At Length 'Tis the Moment (*Le Nozze di Figaro*).Still Susanna Not Here (*Le Nozze di Figaro*).

VERDI, G.—

'Tis Strange! (*La Traviata*).

CONTRALTO

GLUCK, C. W.—

What Have I Done? (*Orfeo*).Frowning Phantoms of the Darkness (*Orfeo*).What Heard I? (*Orfeo*).

HANDEL, G. F.—

Hence, Vain Deluding Joys (*Il Pensieroso*).

LEHMANN, LIZA—

My Mother Had a Maid Called Barbara (*Lines from Othello*).

MEYERBEER, G.—

Noble My Lords, I Greet You (*Gli Ugonotti*).

SULLIVAN, A. S.—

Cheerily Carols the Lark (*Ruddigore*).

VACCAJ—

This is the Vault Then (*Romeo and Juliet*).

TENOR

HANDEL, G. F.—

Deeper and Deeper Still (*Judas Maccabæus*).Thanks to My Brethren (*Jephtha*).

BASS

HANDEL, G. F.—

It Must Be So

The Good We Wish For

For Behold, Darkness Shall Cover the Earth

} (*Jephtha*).} (*Samson*).} (*Messiah*).

Technical and other Tests

Candidates must be prepared to:—

1. Sing major, minor (melodic and harmonic) and chromatic scales from any given keynote, without accompaniment; also major and minor intervals, diminished fifths and sevenths, augmented

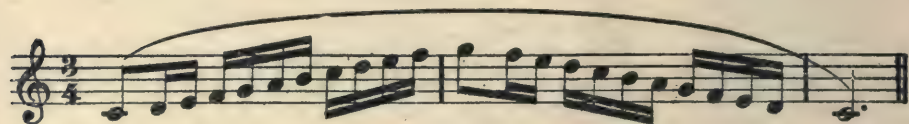
seconds, fourths, fifths and sixths, within the compass of an octave, above or below any given note; also scale passages from a given keynote, thus:—

(a)



and descending in the same way.

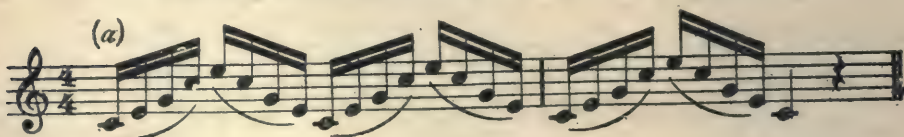
(b)



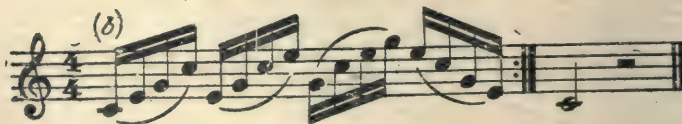
2. Sing at various degrees of speed arpeggios of the common major and minor chords, with their inversions. (See practical examples in connection with Intermediate Singing Examination, Local Centre Syllabus).

3. Sing the following examples, which may be transposed to suit the compass of candidate's voice:—

(a)



(b)



(c)



(d)



4. Sing at sight one of the four voice parts of an anthem, or part-song, to be selected by the examiners. Also sing at sight an unaccompanied melody.

Note A.—Candidates who hold the Senior Sight-Singing Certificate will be allowed marks on the Sight-Singing and Ear Tests without examination, as follows:—

With First-class Honors.....	full (16) marks
With Honors	12 marks
With a Pass	10 marks

5. Candidates will also be required to sing to the syllable, "Ah," four vocalizes of varied character, of which two must be in minor keys, selected from:—

Panofka—12 Vocalizes, Op. 86 (high or medium), any numbers except 1, 2, 6 (Augener, 6809).

24 Vocalizes, Op. 81 (in editions for high, medium or low voices), any numbers except 8, 9, 10, 12, 14, 16 (Ricordi's special edition).

Panzeron—40 Vocal Exercises (high), Part II., any numbers (Novello).

42 Vocal Exercises (low), Part II., any numbers except 31, 36 (Novello).

Righini—Exercise (high), any numbers.

Bordogni—12 Vocalizes (medium, low), any numbers.

Ricci—Solfeggios (Mezzo-Soprano or Baritone), 4th Series, Part III., any numbers.

Solfeggios (Contralto or Bass), 4th Series, Part II., any numbers (Joseph Williams).

6. Sing from the prescribed list of compositions in at least one of the three following languages, namely, Italian, French or German. While it is not compulsory for the candidate to sing in more than one foreign language, yet the ability to do so will be considered in his favor.

7. Prepare one of the prescribed songs or arias entirely without teacher's assistance.

8. Sing the specially prescribed recitative tests assigned their respective voices (pages 42 and 43).

Note.—Accompaniments in all examinations are to be played only as written, candidates furnishing their own accompanists.

Singing Diploma (L.T.C.M.)

Candidates passing the Licentiate Singing Examination will receive the T.C.M. Licentiate Diploma after passing the T.C.M. Junior Theory and Primary Pianoforte Examinations and completing the prescribed course in Department (see page 17).

Fees—Licentiate Singing Examination.....	\$12.00
Diploma (see note, page 23)	5.00

Marks are awarded under the following heads:—

	<i>Maximum.</i>
TONE PRODUCTION, including purity, equality and flexibility of voice, breath control and intonation.....	20
INTERPRETATION AND STYLE:—Embracing accuracy, phrasing, enunciation, expression, rhythm and musicianly culture....	25
GENERAL EFFECT	25
Memorizing (songs and arias)	8
Sight-singing	10
Ear test in scales, etc.	6
Facial expression and stage presence	6
	100

Note.—Candidates obtaining 60 per cent. or more of the maximum number of marks, but who may fail to satisfy the examiners in details covered by Interpretation and Style will be required to present themselves for a supplemental examination before a Diploma is awarded.

Post-Graduate Vocal Examination

Graduates of the Vocal Department of the Conservatory of Music, desirous of pursuing special advanced courses of study with a view to fitting themselves for positions of greater responsibility in the profession, will be afforded every facility for so doing under the leading vocal teachers of the Conservatory. A comprehensive two-years' course in Post-Graduate work is prescribed for candidates for the Post-Graduate Diploma of the institution.

Candidates passing this examination and qualifying for the Junior Piano Certificate will receive the Post-Graduate Diploma entitling them to the degree of Fellowship (F.T.C.M.).

Examination Fees \$12.00

Diploma (see note, page 23)..... 5.00

Conservatory Orchestra

The Conservatory Orchestra is designed to afford practice in orchestral routine and training for students sufficiently advanced in their work to justify the conductor in assigning them places in the organization. Mr. Frank E. Blachford, of the Conservatory Violin Faculty, Concert Master of the Toronto Symphony Orchestra, was two seasons ago appointed conductor. The success of the

organization in its public appearances was most gratifying. Weekly rehearsals of the string section of the orchestra are held, and, as frequently as convenient, the orchestra will appear in students' concerts and recitals. On occasions, appearances of the full orchestra may be arranged.

Lady and gentleman amateurs, not otherwise enrolled as pupils of the Conservatory, who have the requisite technical and musical qualifications, may make arrangements to join the orchestra and take part in its rehearsals and concerts on payment of a nominal annual fee.

In the fine development of this and other very important features of the Conservatory's work the institution is consistently maintaining its pre-eminent position as a music school of the first rank.

Ensemble Classes

Especial attention will be given during the season to recitals of standard ensemble works. The ensemble concerts of the past three seasons have been of great interest and of marked artistic value to all participating, besides proving to be amongst the most attractive features of the season's work of the institution generally.

School for Orchestral Instruments

VIOLA,
CONTRA BASSO,
FLUTE,
OBOE,

CLARINET,
BASSOON,
SAXAPHONE,
EUPHONIUM,

HARP,
HORN,
CORNET,
TROMBONE.

TYMPANI AND DRUMS.

Thorough courses of solo instruction and a definite curriculum for each instrument are provided in each of the above departments. Special arrangements, facilitating study in Harp playing, have been made for the current season, through the engagement of the eminent Harpist, Mr. Joseph Quintile.

DEPARTMENT OF THEORY

Comprising Harmony, Counterpoint, Canon and Fugue,
Orchestration, Acoustics, Form in Composition,
and the History of Music

The Department of Theory at the Toronto Conservatory of Music has for years been of exceptional strength and influence. Results attained and successes won by Theory students of the

institution have drawn marked attention to the department throughout the Dominion and many sections of the United States.

The department of Theory is under the direction of the gifted composer, Mr. Healey Willan, Mus. Doc., F.R.C.O., recently of London, England. Under Dr. Willan's guidance this department maintains its well-established, strong position in its purely academic features and, at the same time, fosters a school of composition in keeping with the growing importance of the Conservatory's general educational work.

In the department of Theory there are five examinations—*Elementary, Primary, Junior, Intermediate, and Graduating (A.T.C.M.)*.

The study of Harmony, Counterpoint, etc., is obligatory in all of the Conservatory Graduating Courses. The Theory requirements in connection with the Conservatory's School and Local Centre practical examinations are outlined in detail in the Conservatory's annual Syllabus, the amount of work to be covered varying according to the student's choice of a principal study. Pupils of every grade are strongly advised to study the Theory of Music, even though they may not aim at graduation.

In the case of candidates who have studied Harmony before entering the Conservatory, and who wish to take examinations in that department, an informal examination (for which there is no fee) will be held, in order to test their ability, and according to the result, they may be exempted from one or more of the foregoing examinations.

Candidates exempted from the Primary and entering for the Junior Examination will be required to take the Primary Rudiments paper. Candidates exempted from the Junior and entering for the Intermediate Examination will be required to take the Junior History paper. Candidates exempted from the Intermediate and entering for the Senior Examination will be required to take the Musical Form paper.

Lectures on Elementary Theory, Harmony, Counterpoint, History and occasionally other subjects, are given regularly in one of the smaller halls of the Conservatory, at times specially arranged to suit the convenience of the majority of the students. These lectures are free to all students of the Theory Department.

All pupils *desiring to enter classes* in this department will avoid possible anxiety and delay in their work by registering their names early in the *first* and *third* terms of each academic year, as it is often impracticable to form classes to meet the special requirements of those entering at other times.

Pupils desiring to qualify for University Examinations will find every facility afforded them for preparing any special course required. The exceptional success won by Conservatory students

in the annual degree examinations of the University of Toronto is a tribute to the high standards consistently maintained by the institution in this important department of its pedagogical work.

Harmony, Counterpoint, Etc., by Correspondence

During past years many students resident throughout the Dominion and in the United States have derived much advantage in studying harmony by *correspondence* with the Conservatory Theory Department. This method, which has found great favor of late years in England and other countries, is especially recommended to all who find it impossible to attend the Conservatory in person.

An important feature in lessons by correspondence may be observed in the fact that, as everything is explained by letter, the student is not only enabled to read and re-read the same, but may also preserve the criticisms and comments for future reference. The fees for lessons by correspondence are stated on page 71.

Text Books

In all Theory examinations reasonable and intelligent answers will be accepted regardless of any particular system or theory. The following books are in general use in the Conservatory:—

Musical Rudiments—Leo Smith. Toronto Conservatory of Music Text Book. (Boston Music Co.)

Rudiments—Dunstan.

Harmony—Stainer, (Novello Edition); Macfarren; Prout; Anger.

Counterpoint—Bridge; Pearce; Prout.

Double Counterpoint and Canon—Bridge.

Fugue—Higgs.

Form and Composition—Anger; Stainer; Prout.

Orchestration—Prout.

History—Hunt; Hamilton.

The Evolution of the Art of Music—Sir H. Parry (International Scientific Series). Though not to be regarded as a text-book, may be recommended to those who need additional help in this subject.

Note.—The fees for Theoretical Examinations, when subjects are taken separately, such as Rudiments, History, Form, etc., will be \$2.00 for each subject.

Elementary Theory Examinations

The Elementary Theory Examination comprises one paper only.

Rudiments—Questions on Notation (including notes and rests, the stave, the treble and bass clefs, and the ordinary musical signs);

intervals and their inversions; time with special reference to accent; diatonic scales—the minor, in both its harmonic and melodic forms, and the more frequently employed musical terms. Questions will also be set on the common chord and the dominant seventh, and their inversions, but no part-writing will be required.

Examination Fees \$3.00

Primary Theory Examination

The Primary Theory Examination comprises the following subjects:—

A. *Harmony*—Questions on the common and dominant seventh chords, cadences, sequences, and natural modulation. An exercise on adding three upper parts to a given figured bass. Also one on harmonizing a simple melody.

B. *Rudiments*—In addition to the requirements of the Elementary Examination, questions will be set on the use of the C Clef, on transposition, on the chromatic scale, and on musical signs and terms generally.

Examination Fees \$4.00

Junior Theory Examination

The Junior Theory Examination comprises the following subjects:—

A. *Harmony*—In addition to the requirements for the Primary Examination, questions will be set on the dominant ninth, and its derivatives, secondary sevenths, suspensions, auxiliary notes, the more frequently employed chromatic chords, and extraneous modulations.

B. *Counterpoint*—Questions on *two-part* counterpoint only. Candidates must be prepared to write an example of each of the five species either above or below a given canto fermo, in both major and minor keys.

C. *History*—From about the year 1600 to the end of the nineteenth century. Questions on the lives and the works of the great

masters, and on the general development of both vocal and instrumental music.

Examination Fees \$5.00

Note.—Before being awarded the Junior Theory Certificate candidates must obtain the Primary Rudiments Certificate.

Intermediate Theory Examination

The Intermediate Theory Examination comprises the following subjects:—

A. Harmony—In addition to the requirements for the Junior Examination, questions will be set on enharmonic modulation; and candidates will be expected to write a continuous passage of modulation, to compose a passage introducing certain given chords, and to harmonize a ground bass.

B. Counterpoint—Questions on counterpoint in two, three and four parts, including the combination of the Species, in relation to canto fermos in both duple and triple time.

C. Form in Composition—The questions will refer to the construction of the musical sentence, and to the various forms employed by the great masters, with special reference to the Sonata and the Fugue.

Examination Fees \$6.00

Note.—Before being awarded the Intermediate Theory Certificate candidates must obtain the Primary Rudiments and Junior History Certificates.

Senior Theory Examination

The Senior Theory Examination is held at the Conservatory only, in the month of June. It comprises the following subjects:—

A. Harmony—In its highest branches up to five parts.

B. Counterpoint—In both the strict and free styles up to five parts, including also Double Counterpoint at the eighth, tenth and twelfth, and Triple Counterpoint.

C. Canon and Fugue—Questions on Canons, in two, three or four parts, finite or infinite; correct answers to fugue subjects will be required, together with a general knowledge of the various kinds of Imitation, the Fugal Episode, Stretto, etc.

D. Orchestration and Acoustics—The candidate must possess an intimate knowledge of the compass and character of all orchestral instruments, and be prepared to arrange a passage for the full modern orchestra. In Acoustics the questions will refer to sound in its relation to music alone.

E. History—From the earliest times up to the present day, with special reference to the evolution of musical instruments, the development of musical composition, and the lives and works of the great masters.

F. Analysis—A critical knowledge of some selected work for full orchestra, with or without chorus, will be required. The questions will refer to the form of the composition, to the orchestration, and to the harmonic progressions, etc. The examination in this subject will be *viva voce*.

Season 1920-21—Work for Analysis: Symphonies, Nos. 3, 4, 5, and 7, Beethoven—any one.

In addition to the above examinations, candidates for the Diploma are required to compose an "Exercise," which must be handed to the Registrar on or before the first day on which the examinations are held. The exercise may be:—

(a) A vocal composition, sacred or secular, in the form of an anthem or part song, including a short Fugue for four voices, with an accompaniment for the piano; or

(b) An instrumental movement in Sonata form for the piano, organ, or a string quartette.

Candidates passing the Conservatory's Senior Theory Examination will be awarded the T. C. M. Senior Theory Diploma entitling them to describe themselves as Associates of the Toronto Conservatory of Music (A.T.C.M.).

Examination Fees \$12.00

Diploma (see note, page 23) 5.00

Note.—Supplementary Examinations will be held in the month of October in the various subjects required for the Senior Theory Diploma for candidates who have failed to pass in one or more subjects in the preceding June Examination.

Examination Fees (for each subject) \$3.00

Marks

The maximum number of marks for each paper is 100. To obtain a certificate, candidates must gain 60 marks on papers marked A, B and C, and a gross total of 60 per centum on all their

work. In the case of candidates gaining a gross total of 60 per centum and yet failing to obtain 60 marks on either of the papers marked D., E. or F., a minimum of 50 marks will be accepted for these subjects. Sixty per centum is required on all Theoretical subjects taken separately. A gross total of 70 per centum entitles a candidate to an Honor Certificate, and 80 per centum to a First-Class Honor Certificate.

Note.—The above examinations, however, are by no means obligatory. Students may, if they desire, work with a view to the special study of composition. Having acquired a knowledge of Harmony sufficient to pass the Junior Examination, and having a slight knowledge of Form in Music, the student may commence composition, proceeding through the simpler forms to the highest types of creative work.

Examination Papers

Bound copies of papers given at the January and June Examinations of 1917, 1918, 1919, and 1920, will be forwarded by the Registrar on receipt of fifteen cents in stamps, for each set desired.

Fees for Certificates and Diplomas

Certificates	\$1.00
Diplomas	5.00

No special entrance examination fees are collected from candidates outside the Conservatory.

NOTE.—Fees for Certificates and Diplomas should be paid together with those for examinations. In cases where candidates fail to pass, the amount of the Certificate or Diploma Fee will be refunded.

All candidates taking examinations at Toronto or at local centres in Ontario and all points east of Toronto, must forward to the Registrar at Toronto their applications—the necessary blank forms for which are provided, on request, by the Conservatory—not later than May 15th, together with the fees for examinations and certificates. Applications from all points west of Ontario must reach the Registrar not later than May 1st.

Applications cannot be withdrawn after having been sent to the Registrar. In cases where candidates, through illness, are unable to take their examination at the time designated, a physician's certificate to that effect must be forwarded to the Registrar not less than three days before the date of the examination. In such cases candidates may have the option of taking their examination at some future time without payment of any additional fees, or of having one-half of the amount of fees already remitted returned to them.

Conservatory Branches

Several Branches of the Conservatory have been successfully established in different parts of the city, they being intended especially for young people living at such distances from the Conservatory buildings as practically to prohibit their attendance there. While Piano Playing is the principal subject taught, lessons are also given in other branches of music in the preparatory grades and all by specially qualified Conservatory teachers.

Pupils of the Branches are registered at the Conservatory and are entitled to all privileges enjoyed by the pupils of the institution.

Only teachers who are on the Conservatory staff are permitted to teach at the Branches, consequently the instruction given there is the same in every respect as that at the Conservatory itself.

Kindergarten classes are formed at the Branches as the demand for them arises.

Parents whose children are attending a Conservatory Branch may consult the Musical Director at any time on matters pertaining to their childrens' progress.

Following is a list of Branches already established :—

BEACHES BRANCH : 23 Hambly Ave.

MISS LILIAN H. BIRCH, *Principal*.

DEER PARK BRANCH : 16 St. Clair Ave. W.

MISS JENNIE A. CREIGHTON, L.T.C.M., *Principal*.

BROCK AVE. BRANCH : 617 Brock Ave.

MISS ETHEL F. BASS, A.T.C.M., *Principal*.

GLEN GROVE BRANCH : Location pending.

MISS M. B. WILL, L.T.C.M., *Principal*.

HIGH PARK BRANCH : 415 Roncesvalles Ave.

MISS ALMA COCKBURN, Mus. Bac., L.T.C.M., L. Mus.
(Tor.), *Principal*.

HURON STREET BRANCH : 675 Huron St.

MISS LILLIE C. BEGG, *Principal*.

OAKMOUNT ROAD BRANCH : 51 Oakmount Road.

MR. W. J. McNALLY, *Principal*.

OAKWOOD BRANCH : 198 Lauder Ave.

MISS MARY B. WIDNER, *Principal*.

OSSINGTON AVE. BRANCH : 470 Ossington Ave.

MISS MARGARET R. GROVE, *Principal*.

RIVERDALE BRANCH: 8 Fairview Blvd.

MISS ALICE KIMBER and MISS EVANGELINE MCFAYDEN,
Principals.

ROSEDALE BRANCH: 25 Dunbar Road.

MRS. J. W. F. HARRISON, *Principal.*

SACKVILLE STREET BRANCH: 431 Sackville Street.

MISS HAZEL BARR, *Principal.*

SOUTH PARKDALE BRANCH: 165 Close Ave.

MISS EMILY M. BAKER, A.T.C.M., *Principal.*

Tuition fees per term of twenty half-hour class lessons range from \$6.00 upwards; private lessons from \$8 per term upwards. Particulars will be furnished upon application to any Branch, or to the office of the Conservatory.

Miscellaneous

The Residence

The Conservatory residence, established in 1903 for the reception of a limited number of young lady students, has filled an urgent need, and indeed has become an indispensable adjunct to the educational equipment of the institution. A new wing containing ten practice rooms, with sound-proof walls and partitions, has recently been erected for the special use of resident students. The residence is under the superintendence of Miss L. A. Wilson, a lady of superior qualifications and much experience in the management of school residences.

Parents sending their daughters to the Conservatory will appreciate the opportunity afforded them for having a comfortable, well-managed and well-equipped home, with healthful surroundings, under the careful oversight and proper regulations regarding study and practice hours, social intercourse, etc.

Students enjoy the freedom of the house and are made to feel that it is a *home*, only such rules being enforced as are absolutely necessary for the common good.

The rates for board and room in the Residence are \$440.00 to \$500.00 for the school year beginning September 1st, and ending June 30th. An additional charge of \$15.00 per term or \$60.00 per year is made for boarders using single rooms. Laundry per term, \$10.00. Piano practice per term, \$6.25.

A special booklet, descriptive of the Residence, and containing the "Rules and Regulations," will be forwarded to any address on request.

Outside Board and Rooms

The rates for board and lodgings outside the Conservatory range from about \$12.00 to \$16.00 per week.

Sheet Music and Books

The sheet music, studies and text books comprised in the curricula of the various departments are kept constantly on sale at the Conservatory office, thus largely obviating the possibility of delay.

Students are allowed a liberal discount on all purchases.

Sheet Music Lending Library

In the interests of Piano students who are desirous of cultivating the art of Sight-Playing, the directorate has established a Sheet Music Lending Library. The Library contains a large number of standard compositions, besides many others of a lighter character, all being selected for the special object in view.

Conservatory students are permitted, on payment of a small fee, to take a varied selection of this music to their homes, returning it after a few days' use, when a further selection may be made.

Piano and Organ Practice

Pianos can be rented at from \$5.00 per month upwards, or those already in private boarding houses may sometimes be rented at a moderate monthly charge. The expense is frequently reduced by sharing with one or two other students. The expense for pipe organ practice, within the Conservatory, varies, according to the style of instrument, from 20c to 35c per hour.

Situation of the Conservatory

The Conservatory buildings are situated at the corner of College Street and University Avenue. The location is convenient, central and easy of access by street cars from every quarter of the city. Strangers arriving at the Union Depot will find the "Yonge Street" cars at the station, from any of which a transfer may be made at College Street to cars passing the Conservatory doors; or the College Street cars may be taken at the corner of Front and York, near the Depot.

Evening Instruction

In order to accommodate those who are unable to attend the Conservatory during the day, evening instruction is given in Piano, Organ, Singing, Violin, and the various other branches.

Professional Situations

The Musical Director of the Conservatory is called upon with increasing frequency to recommend Teachers, Organists, Vocalists, Pianists and Violinists for positions in all parts of Canada and the United States. Applications especially for Piano and Voice Teachers, Organists and Choir Leaders *far exceed the supply* of competent persons for these positions. In making recommendations towards filling such, graduates and advanced students of the Conservatory who are suitably qualified will always be given a preference. The demand for competent teachers has always exceeded the supply.

Year Book Mailed to Students and Others

Former students who have changed their places of residence since attending the Conservatory are asked to notify the Registrar of their present address, so that they may receive the current Year Book and Local Centre Syllabus.

Friends of the Conservatory desirous of having copies of the Year Book and other publications of the Conservatory mailed to friends interested in Musical Education, may send names and addresses to the Registrar, who will immediately forward copies as requested.

Rules and Regulations

1. *Term bills* are payable strictly in advance, at the beginning of each term, for the whole term. A term consists of ten weeks. Students may enter at any date, but will not be accepted for less than ten lessons. Cheques and all money orders should be "at par" in Toronto and made payable to "TORONTO CONSERVATORY OF MUSIC."

2. *Term cards* are received by students on payment of their fees, admitting them to a given course of lessons, and no person will be allowed to receive instruction until such card has been procured.

3. *Absence from lessons* caused by protracted illness (of several weeks' duration) may be allowed for, provided that **prompt** and explicit written notification shall have been made to the Musical Director.

4. *No deduction* will be made for temporary absence from lessons or for lessons discontinued. This rule applies to every term in the year, but especially to the Summer Term.

5. *Money paid by pupils*, and remaining to their credit, will not be available for tuition unless applied for within one year after such credit is made.

6. *Students discontinuing* their lessons should give one week's notice of such intention before the end of the term.

7. *Punctuality at lessons* is positively required of all pupils.

8. *The time allotted* to a class in any department will be, *pro rata*, according to the number of pupils it contains.

9. *All business matters* connected with the Conservatory must be arranged at the *office*, and not with the teacher.

10. *Visitors* are not permitted in the class room during lesson hours without permission from the Musical Director.

11. *All sheet music* which students may require can be obtained at the *office of the Conservatory*, where it will be supplied at a liberal discount. All music so obtained must be paid for on delivery, or, at latest, by date of the succeeding lesson.

12. *Teachers and pupils* should report *directly* to the Musical Director any misunderstanding, disagreement or trouble of any kind occurring in the relations between them.

13. *Scholarship pupils* must comply strictly with whatever rules or conditions may be attached to the Scholarships which they may have won. Failure in this respect renders the Scholarship liable to forfeiture.

14. *The Reference Library* is intended to be used exclusively as such. Therefore, the books *must not be taken away* from the Conservatory.

Scholarships, Etc.

A partial Scholarship, good for two years, of the annual value of \$100.00, is awarded to that candidate in the Conservatory's Local Centre practical examinations who, in the Mid-Summer examinations scores the highest "First Class Honors" standing amongst

all candidates entering for the Conservatory's Associateship (A.T.C.M.) Grades. This scholarship is open to all candidates throughout the Dominion and entitles the successful candidate to a total credit of \$200.00 in connection with further study at the Conservatory itself.

Gold Medals are awarded to the candidates obtaining the highest standing in the Graduation (Licentiate) Mid-Summer examinations of the Conservatory in the various departments of study—Pianoforte, Organ, Violin, Voice, etc.—provided that such candidates obtain at least 75 marks in their respective departments.

A Gold Medal is awarded to the candidate obtaining the highest standing in the Conservatory's Local Centre examinations for Associateship (A.T.C.M.).

A special prize of a valuable violin is offered by Messrs. R. S. Williams & Sons, Toronto, to be competed for by candidates in the Conservatory's Violin Examinations. The award, which will be governed by exceptional talent and professional promise of the successful candidate, may be competed for by candidates for the Conservatory's Licentiate, Associate and Intermediate Violin Examinations, including Associate and Intermediate Local Centre candidates outside Toronto.

A Pianoforte Partial Scholarship (value \$50.00) presented by Messrs. Heintzman & Co., Toronto, will be awarded to the candidate receiving the highest marks in a special competition to be held in June, 1921, before the Musical Director. This competition is open only to Pianoforte students who have been in attendance at the Conservatory itself during the entire season of 1920-1921. Particulars may be had upon application to the Registrar.

Candidates writing on higher and lower examinations during the same examination period will not be eligible for medals in the lower grades.

Preparatory Courses for Children

Compiled and Arranged by Edith Myers, L.T.C.M.

Materials Patented 1905 and 1909

1. The Myers Music Method for children provides a thorough preparatory course in the rudiments of music which every child might advantageously have before commencing the study of any instrument. This course, which requires very little home practice, lasts about a year, and gives the child a pleasant introduction to music and an increased love for it.

2. The lessons for very young pupils are conducted on Kindergarten models, each child being provided with a set of materials. As the teacher explains, the pupils verifies, illustrates and elaborates for himself in ways suitable to his age.

The course for pupils eight years old or over is modified somewhat. More piano work is given, and the Kindergarten element is replaced by lessons such as are necessary to illustrate or simplify the work of learning the elements of musical notation, time, etc.

3. A distinct advantage in the Myers Method is the practical piano teaching which goes hand in hand with the Preparatory Course. The child plays as soon as he knows sufficient notes to form a simple melody, and, at the year's end, he has a fairly large repertoire of simple and melodious pieces.

4. While the course in the Myers Music Method embraces such subjects as Music Reading, Time and Rhythm, Ear Training, Technic, Sight-Singing, Scales, Chords and Intervals, Music Signs and Expression Marks, the lives and works of great composers, etc., yet the immediate needs of the child as a young piano student are always kept in view, and more time and attention is given to practical work than to mere theory.

5. The aim has been to make this first year's work a direct preparation for the regular course as covered by the special School Examinations of the Conservatory.

6. The Myers Method, while not making any claim to absolute originality, combines the good points gathered from many home and foreign methods which Miss Myers has studied and observed, together with the result of much personal experience in teaching children, individually and in class.

7. Classes are held at the Conservatory, and the Conservatory Branches. All applications should be made at the Conservatory, stating age of child and the time his school is dismissed, so that suitable classes and hours may be arranged.

8. Children are taught in classes of four, two lessons per week.

FEES.—Myers' Music Method. See page 72.

Normal Class for Teachers of the Myers Music Method

The Myers' Music Method is not a Kindergarten Course, but contains the work, applied to music, which is done in the Primary class room of a public school.

The elements of Notation, Time, Rhythm, Ear Training, Hand Training, etc., are taught in a simple, logical, and interesting way, the development of the child being always kept in view. The work may be used with individual pupils. Piano teachers will save time, and much labor, by using the course, or part of it, with every beginner. The average child, after two terms in class, is ready for one piano and one class lesson each week, or for two piano lessons. Most Conservatory pupils read well enough in that time to study Elementary grade pieces.

Classes for children are conducted by Miss Myers at the Conservatory. Students' courses cover a period of fifteen weeks. The same courses, with daily lessons, last three weeks. This training consists of lectures, observation in children's classes, and practice in teaching. It follows the lines of the Ontario Normal College, of which Miss Myers is a graduate.

The manuscript in connection with these courses, is written in lesson form with additional chapters on Technique, Demonstrations, Notes on Teaching, Arrangement of Classes, etc.; indeed everything possible has been done to make the course for teachers as thorough, complete, and practical as possible.

FEES—Complete Course—\$35.00 (classes of six or more).

Individual instruction—\$35.00 for ten one-hour lessons (twenty to thirty hours required).

Materials for teaching four pupils—About \$25.00.

HOME STUDY COURSE—This course has proved very satisfactory for out-of-town teachers who cannot attend the Conservatory.

The year's work is covered thoroughly in the text book supplied. Teachers will find, in addition to the class work, much valuable help in the preparation of pupils for Conservatory examinations.

FEES—Manuscript, with material for teaching four pupils—\$50.00.

Sight Singing and Chorus Practice

It is generally conceded that sight-singing may be taught in classes with results fully as satisfactory as by individual lessons, while the cost to the student is thereby greatly reduced.

Sight-Singing should be included in the course of every music student, irrespective of quality of voice, for in this study the ear is trained by constant comparison to an accurate perception of all rhythms and tune forms met with in ordinary music.

Choirmasters and teachers of music, who have constantly to deal with vocalists and vocal students, have cause to regret that the power to read music correctly is possessed by so few singers. The time available for choir rehearsals seldom permits of instruction in sight-reading being given, while vocal teachers find it impracticable to give the necessary attention to this in the course of the ordinary half-hour lesson.

It is also of special importance to those studying the Piano or Organ, where the proportion of time necessarily devoted to technical training leaves comparatively little time for the cultivation of the ear.

Familiarity with the symbols used in musical notation and the significance to the ear, with rhythmic forms more or less simple or complicated, with harmonic and melodic combination (all of which are readily learned in the study of sight-singing), will greatly facilitate the progress of any music pupil.

In connection with the study of harmony, sight-singing is of great advantage, as each step is practically exemplified in part-singing, and a thorough knowledge of the subject is more easily acquired.

The courses of instruction have special reference—first, to the needs of those desiring thorough elementary instruction in music, and to the development of tone perception, sense of rhythm and the use and care of the voice; second, to the best and most approved methods of teaching the same. The latter course is designed particularly for students and teachers who desire to prepare for teaching classes in public and other schools, and includes illustrations of the most important points, by classes of children. Every opportunity will be afforded for a thorough and practical preparation for this most important work.

Students may enter for either day or evening classes in this department.

In the Department of Sight-Singing there are four examinations, viz., JUNIOR, INTERMEDIATE, SENIOR and POST-GRADUATE. These are held at the close of the second and fourth terms. The requirements of the Junior and Intermediate Examinations are outlined in the Conservatory's Annual Syllabus.

The certificates of this department entitle the holder to a certain number of marks, according to the specific examination, in place of the ear and sight-singing tests of the various Local Centre and Graduating instrumental and vocal examinations.

Admission to Local Choral Societies

The city of Toronto has, through the number and efficiency of its choral societies, earned an international reputation as a centre of choral activity. Students of singing desirous of becoming members of one or other of the recognized choral bodies of the city, may make application for the usual tests governing admission to such organizations. The great musical benefit resulting to students of both vocal and instrumental branches from participation in regular choral practice under thoroughly qualified conductors can hardly be overestimated. The great composer, Schumann, strongly urged all students of music to take part in systematic choral work as a significant aid to general musical culture.

Senior Sight Singing Examination

The following tests are given:—

1. (a) Singing without accompaniment, in any key suited to the candidate's voice, harmonic and melodic minor and chromatic scales.

(b) Singing, ascending and descending, the major, minor and chromatic scales, from any given keynote to the twelfth above, and at any pitch suited to the candidate's voice (see examples, page 44).

(c) Singing, ascending and descending, arpeggios of the common chords, major and minor, from any given keynote suited to compass of candidate's voice, to the tenth above; also the dominant seventh arpeggio, ascending and descending to the twelfth above a given keynote, and the diminished seventh, ascending and descending, to the augmented eleventh above a given keynote (See examples, page 44.)

(d) Singing any major or minor interval, diminished fifths and sevenths, augmented seconds, fourths, fifths and sixths, within the compass of an octave, *above* or *below* any given note.

2. Singing at sight, to the syllable "Ah," an exercise or song containing chromatic tones and modulations from a major key to its tonic minor and back.

3. Singing at sight, on a monotone, a time test, containing the more difficult time-divisions found in the songs of the second year of the Vocal Department.

4. (a) Advanced ear tests, including chromatic tones.

(b) Tests in defining the absolute pitch of single sounds.

5. Singing from examiner's dictation short phrases introducing chromatic tones in any key suited to the candidate's voice. Example: Examiner strikes tonic chord and says,

"Sing m, r, la, s, fe, l, s," or

"3, 2, $b6$, 5, $\sharp4$, 6, 5."

Examination Fees \$5.00

Certificate (see note page 53) 1.00

Post-Graduate Sight Singing Examination

1. Singing without accompaniment, in any key suitable to the candidate's voice, harmonic and melodic minor scales, and the chromatic scale; arpeggios of the major and minor chord, the dominant seventh chord, and the diminished seventh chord, in root position and in any required inversion; any major or minor interval, diminished fifth and seventh, augmented second, fourth, fifth and sixth, *above* or *below* any given note.

2. Singing at sight, an exercise or song containing modulations, from a given major key to its tonic minor and back, and to one major key, the tonic of which is a major or minor third *above* or *below* that of the given key.

3. Singing on a monotone, a time test containing rhythmic combinations equal in difficulty to the average of those met with in songs prescribed for the Senior examination in Singing.

4. Writing, from hearing it played not more than three times, the notes of a short test containing diatonic and chromatic tones.

5. Naming the absolute pitch of given single tones.

Examination Fees \$6.00

Certificate (see note, page 53) 1.00

Piano Tuning

The Conservatory Course in Piano Tuning may be completed in two years. Students are not registered in this Department for a shorter period than one year.

First Year

FIRST TERM—Elementary principles for guidance in the art of tuning. The harmonic scale. Ratios of the consonances, etc. Pitch standards and history. Study of unison and octave.

SECOND TERM—Scales, studied mathematically. Harmonic, diatonic, enharmonic, chromatic, meantone, equal tempered and others. Intervals. Beats. Tuning practice continued.

THIRD TERM—Practical application in the art of tuning. Mathematical demonstration of the theory of equal temperament, stringing, theory of scales, harmonics, elementary acoustics. Study of mechanism of pianoforte actions, grand, square and upright.

FOURTH TERM—Tuning practice continued. Action regulating. Study of construction of piano. Atmospheric influence on tuning. How actions are affected by dryness and dampness. The proper care of actions. Repairs, etc.

Second Year

FIRST TERM—General review and development of previous year's work. Tuning practice, musical acoustics, repairing, vibrations of strings.

SECOND TERM—Tuning practice continued, which will include a moderate amount of factory, repair shop, or outside experience in general work. Musical acoustics continued.

THIRD TERM—Piano tuning practice continued. Piano tone production, tone-regulating, general principles of organ tuning and repairing.

FOURTH TERM—Defects in pianos of various styles, their causes and remedies. Review and completion of all branches in the study of the Art of Piano Tuning.

Piano Tuning Certificate and Diploma

Students passing the Junior Piano Tuning Examination at the end of the First Year will receive the Conservatory Junior Certificate in Piano Tuning.

Students passing the Final (Second Year) Examination will receive the Conservatory Piano Tuning Diploma.

Department of Literature and Expression

Special Announcement

The marked growth in public appreciation of the educational and cultural values of the study of Literature and Expression has, in recent years, resulted in the development in Toronto, of standards of achievement, in the foremost institutions devoted to this work, which challenge comparison with the highest results obtained in the best equipped and most thoroughly appointed schools of the kind on the continent.

The Conservatory has, for years, consistently maintained an enviable position in its department of Expression. Graduates of this department have been much sought after and many are now holding prominent appointments in schools and colleges throughout Canada and the United States. Owing, however, to a remarkable expansion in the Conservatory's various musical departments, and consequent great pressure on the institution's available studio and other accommodation, the Board of Governors of the Conservatory have, for some time, been considering the advisability of making such provision for its students of Expression and cognate subjects, as would continue to correspond with the institution's general growth and artistic prestige. In order best to provide for this, several conferences have been held between representatives of the Board of Directors of the Margaret Eaton School of Expression and of the Board of Governors of the Conservatory, and after careful consideration of the matter in its various aspects, it has been decided to merge the Conservatory's Department of Expression into that of the Margaret Eaton School of Literature and Expression—an institution whose unrivalled appointments and strong Faculty place it in the front rank of institutions of its kind in America. Conservatory students wishing to specialize in the study of Literature and Expression and co-related subjects, are now afforded the opportunity of registering, through the office of the Conservatory, for such courses of study at the Margaret Eaton School of Literature and Expression as they may desire to pursue. The beautiful buildings of the Margaret Eaton School of Literature and Expression are located on North Street, near Bloor, and are within walking distance of the Conservatory or conveniently accessible by street railway.

The full courses leading to Diplomas, entitle the holders to teach English, Expression, and Physical Education. These courses have been arranged to meet the requirements of students who have already successfully covered the work prescribed by the Department of Education for Junior Leaving, or Junior Matriculation.

Regular Courses

Tuition Fees

The Normal Course in English, Expression and Physical Education.....	per academic season \$300.00
The Normal Course in Physical Education.....	per academic season \$300.00
The Course in English, French, and Physical Education,	per academic season \$200.00
The Course in Dramatic Art, French, and Physical Education	per academic season \$200.00

Particulars regarding the work outlined in connection with the full and special partial courses, are set forth in the annual Calendar of the Margaret Eaton School of Expression, copies of which may be obtained on application to the Registrar, Toronto Conservatory of Music, 135 College Street, Toronto.

Faculty of Instruction

EMMA SCOTT NASMITH, F.C.M.
Voice Culture; The Art of Expression.

LEWIS DWIGHT FALLIS, A.B.
Graduate of the University of Washington and the School of Expression,
Boston.
Public Speaking, Voice Culture and Dramatic Art.

CHARLOTTE ROSS, B.A.
Graduate of Ontario Normal College; Diplômée de la Sorbonne, Paris.
English Literature and Composition; French Literature and Composition

FRANÇOISE G. GOUDIS
French Conversation.

HELEN McFETRIDGE, Graduate Teacher, M.E.S.
Theory of Expression; Dramatic Art.

MARY G. HAMILTON
Physical Education; Dancing.

MARGARET A. MacGREGOR, Graduate Sargent School of Physical Education.
Theory of Physical Education, Athletics, Games and Remedial Gymnastics.

GEORGE H. CORSON
Instructor in University of Toronto, Swimming.

MAJOR D. E. ROBERTSON
Consulting Physician

Calendar

THE SCHOOL YEAR consists of thirty-six weeks, divided into three terms of twelve weeks each, beginning:—

First Term: September 15th.
Second Term: December 8th.
Third Term: March 17th.

Tuition Fees

A term consists of ten weeks, with two half-hour individual lessons per week.

Special arrangements may be made for such as desire lessons more or less frequently or of greater or lesser length; also for a combination of class and individual lessons.

Fees Strictly Payable in Advance

Money Orders and Cheques should be made payable to the order of the Toronto Conservatory of Music.

Pianoforte

At \$10.00 per Term.

Dorothy Benford.
Viola L. Benson.
Madeline Bone.
Maybelle F. Deeth.

Beatrice R. Greene.
Dorothy M. Heebner.
Audrey Mortimer, A.T.C.M.
Elsie Wrathall.

At \$12.50 per Term.

Ethel F. Bass, A.T.C.M.
Doris Chadney.
Mildred Dagger.
Marjory Dean, A.T.C.M.
Dorothy W. Follett, A.T.C.M.
Velma Forster.
G. Winifred French.
Laura M. Gearing.
Florence M. Harrison, A.T.C. Lon.
Dora Hills, A.T.C.M.
E. Louise Hoskin.
M. Jean Lang.

Mrs. A. Montgomery.
Evelyne E. Phillips, L.T.C.M.
Marion L. Preston.
J. Alba Robertson.
Maud E. Sanderson, A.T.C.M.
Mary M. Thorburn.
Nora M. Tucker, A.T.C.M.
Ella Wallace.
Mary B. Widner.
Reva L. Widner.
Jean V. Willis.

At \$15.00 per Term.

Vera Knox Allen, L.T.C.M.
Hazel Barr, A.T.C.M.
Lilian H. Birch, A.T.C.M.
Ethel May Crane, A.T.C.M.
Mary Dallyn, A.T.C.M.
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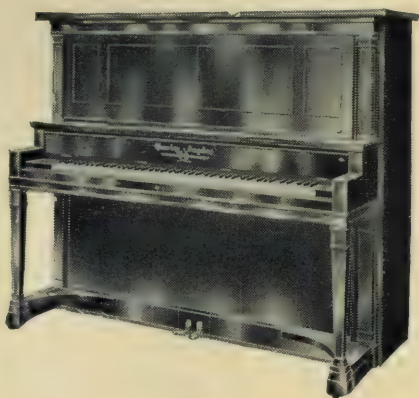
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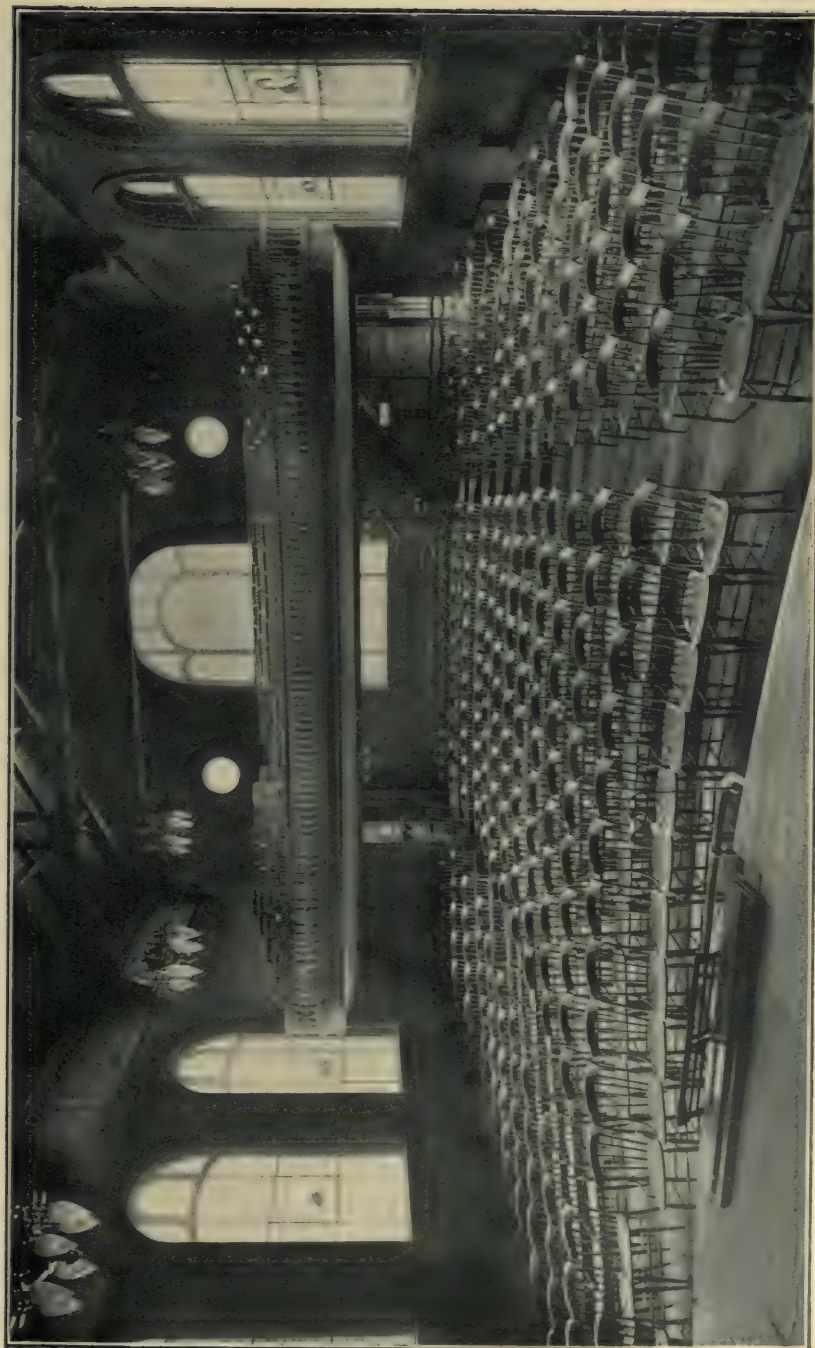
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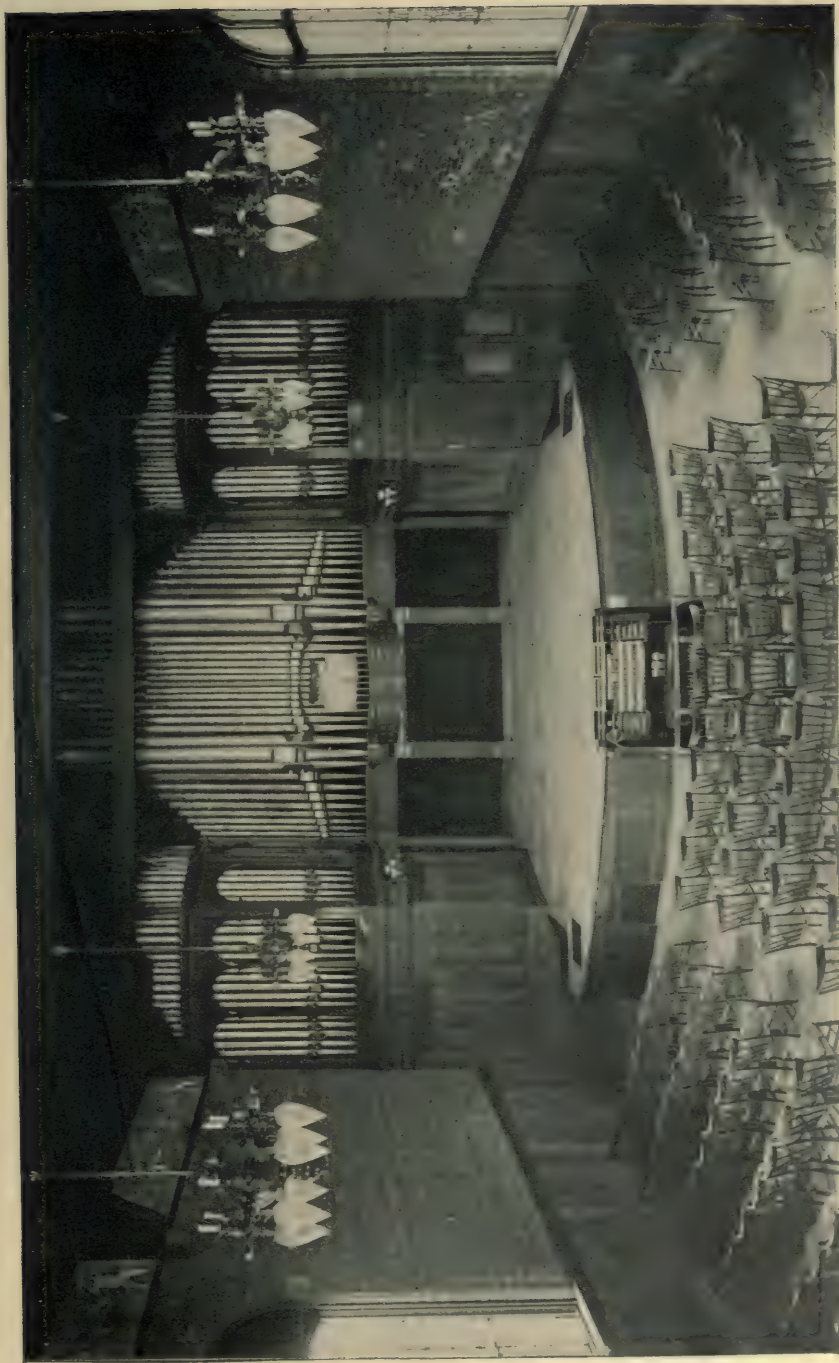
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